

U&Lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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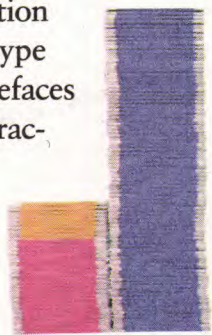
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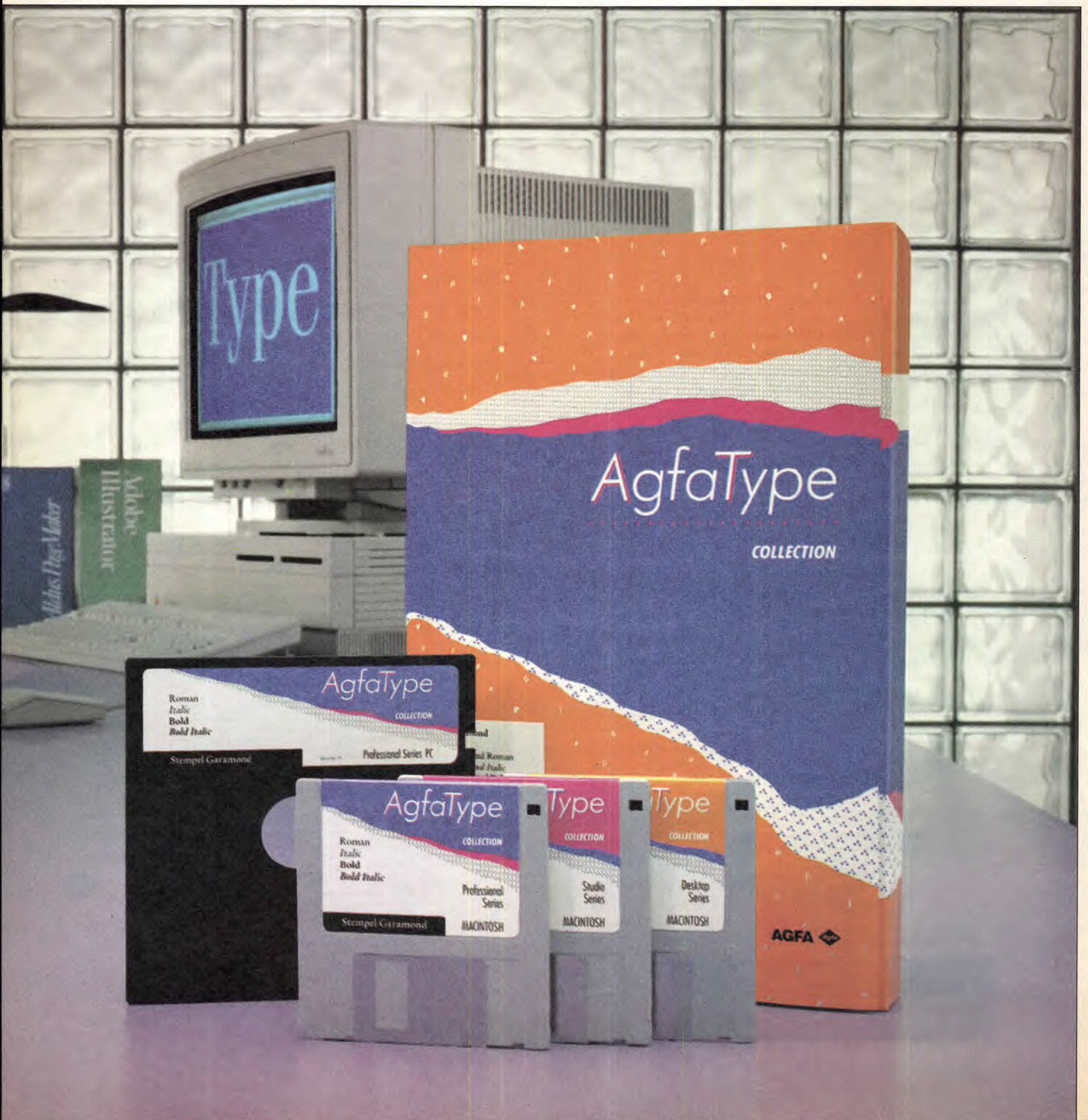
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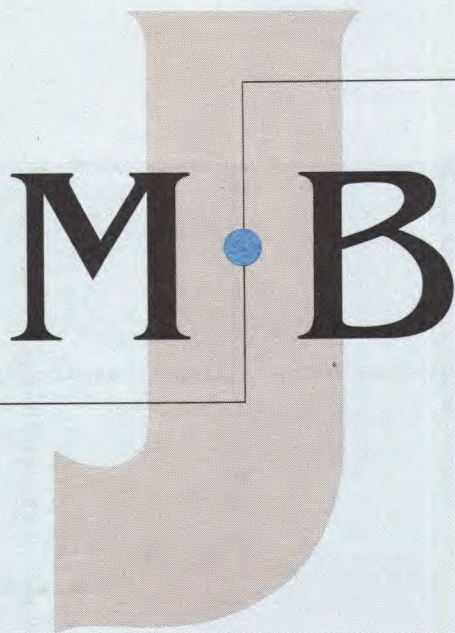
Exhibition Schedule

February 14–March 29

Typographic Treasures:

Josef Müller-Brockmann-Posters

1948–1981



Posters by renowned graphic designer Josef Müller-Brockmann are the focus of this exhibition, which has been organized by Pro Helvetia (Arts Council of Switzerland) and the Embassy of Switzerland, Washington, D.C.

A proponent of functional typography, Müller-Brockmann, in his book, *The Graphic Designer and His Design Problems*, wrote, "Each problem calls for a grid suited specially to itself. It must enable the designer to arrange the captions, photographs and drawings so that they are as visually effective as their importance warrants and yet form an ordered whole."

The powerful use of type—alone or in conjunction with photography—typifies the work of this member of the so-called "Swiss School." A pioneer in the use of the grid, Müller-Brockmann consistently demonstrates that the grid need not inhibit creativity—rather the two can co-exist. Shown in the collection are the original grids upon which the compositions are based.

April 11–May 24

Schriftkunst: The Lettering Art of Karlgeorg Hoefler

Much as the work of lettering artists such as Rudolf Koch, F. H. Ernst Schneidler, Edward Johnston and Rudolf Larisch influenced the calligraphic development of Karlgeorg Hoefler, so has Hoefler's work influenced generations of calligraphers around the world. A teacher for more than 30 years at the Hochschule für Gestaltung in Offenbach,

West Germany, he has also taught calligraphy throughout the United States. Energetic calligraphic experiments, painstaking lettering—and all that falls in between—are included in this retrospective exhibition of Hoefler's work.

Hours: 12:00 noon–5:00 p.m.

Open Monday–Friday
(Closed February 19 and April 13)
Admission: Free

Morning hours available for schools and professional organizations by reservation only.
For more information and group reservations call (212) 371-0699.

ITC Center
2 Hammarckjold Plaza
(866 Second Avenue, between 46th and 47th Streets)
Third Floor
New York, NY 10017

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U&Lc

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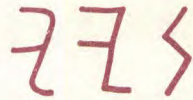
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The Letter

The 'I' and 'J' not only follow each other in the alphabet and look a lot alike—they also, to a very large measure, share the same history.

The Phoenician ancestor to our present 'I' was a sign called "Yodh," meaning a hand bent at the wrist. This sign, if you stretched your imagination, could be construed to look somewhat like a hand. Some say that this sign can be traced even further back in history to the ancient Egyptian hieroglyphs of a leaf, which supposedly later evolved into a hieratic symbol which also resembled a hand. This Egyptian part of the 'I' story is, however, probably a typographic fairy tale. First, because the Sumerian and Assyrian-Babylonian symbols which predate the Phoenician, and to some degree have been influenced by the Egyptian culture, bear no resemblance to a hand.

The original Phoenician symbol evolved over time into a zig-zag shape which was eventually adopted by the Greeks. The Greeks tended to simplify the symbols that they adopted from the Phoenicians, and the Yodh was no exception. In their hands the zig-zag became a simple vertical line. And they eventually changed the name of the letter to "iota."

Yodh was the smallest letter of the Phoenician alphabet. As such, iota has come to mean "the smallest possible thing," as in "There is not one iota of truth in what you just said." Also the word "jot" which comes to us via Latin from the Greek iota usually refers to a small note or mark.

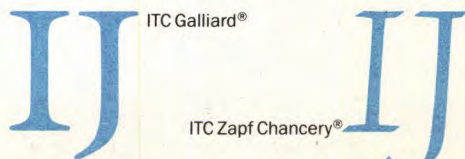
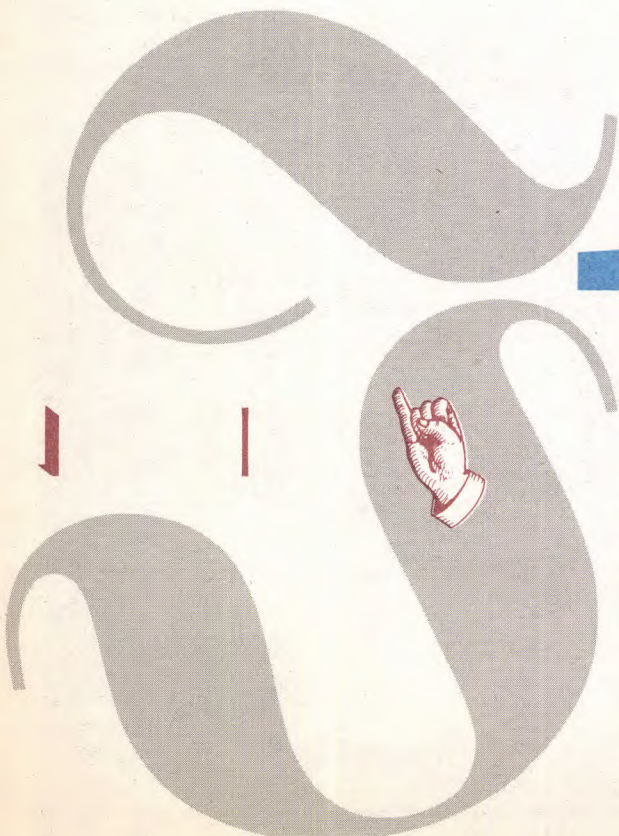
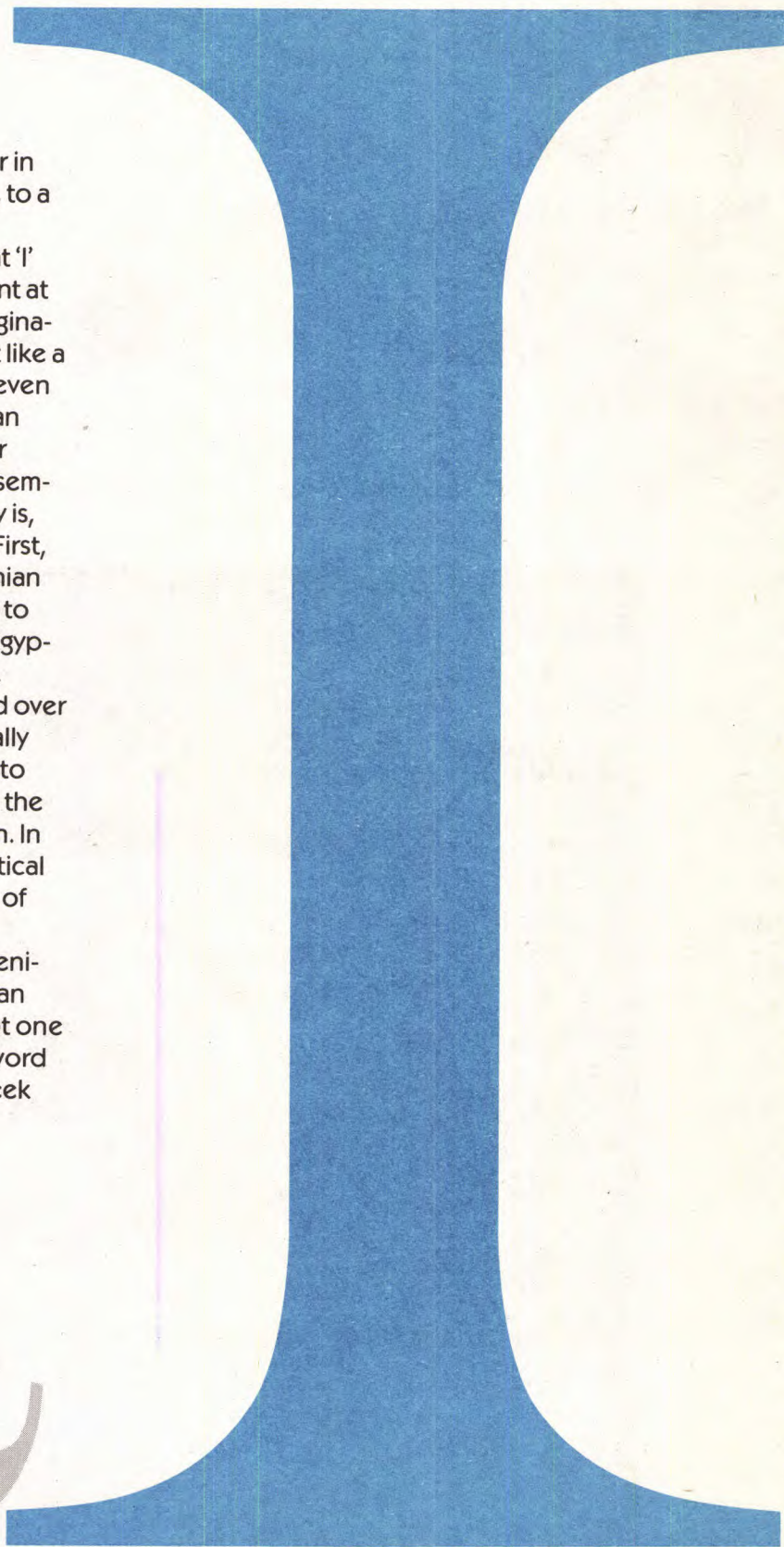
Like the 'G' and 'F,' the 'I' is another letter which took some time to make up its mind which sound it represented. The Phoenicians used it as a semi-consonant, as the 'y' in toy. When it was adopted by the Greeks around 900 B.C., they used the letter to represent the "ee" vowel-sound. Then in the early Latin language it represented the vocalic sound 'i'—and the consonant 'j.' Eventually somebody probably got tired of using the same letter to represent two sounds, and tried to differentiate them by lengthening the 'I' slightly to represent the 'j' sound. In the 16th century, a lettering artist decided that just the simple lengthening of the letter was too subtle a change to distinguish the 'i' from the 'j,' and added a hook to the bottom of the stroke; finally, the distinction between the 'i' and 'j' was complete.

There are two theories as to how the 'i' and 'j' obtained their dots. One suggests that the 'j' got its dot first, around the 13th century, in an attempt to further distinguish it from the 'i.' The other theory states that the 'i' got the dot first (at about the same time) but to help distinguish it from characters like the 'm,' 'n,' and 'u' when it fell in close proximity to those letters in text copy.

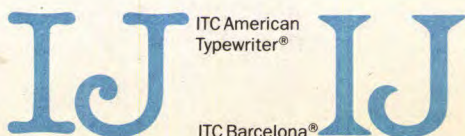
The 'I' is just 'I.' It isn't difficult to draw, and has no optical considerations or caveats to contend with. Draw a straight vertical line the width of a standard stroke and season with serifs when necessary. That's pretty much it.

The hook of the 'J' should extend just slightly below the base line (for optical reasons) or very far below the line, which allows it to be spaced more evenly with other characters—and provides a little more distinction or drama to the basic shape. The end of the hook can be terminated with either a serif or a ball terminal. The ball terminal is a privilege of the 'J.' In a classical Roman alphabet (to which the 'J' does not belong) it can be used on no other letter.

Allan Haley



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Friend

OR

FOE?

There are characters in history, literature and mythology whose names are linked for all time. You can almost never mention one without the other. But being inseparable does not always mean the relationship was amicable. Some of the names we've coupled were true friends; some were lovers; some, enemies. And in some instances there were twosomes that started as friends and wound up at odds with each other. For instance...

Sir William Schwenk Gilbert (1836-1911) was an English playwright and humorist. Sir Arthur Seymour

Gilbert & SULLIVAN

Sullivan (1842-1900) was an English composer and conductor. In 1871 the two men began a creative collaboration that was wildly successful. They composed 14 brilliant comic operas which are still favorites in the United States and Britain. Among them are *Trial by Jury*, *H.M.S. Pinafore*, *Pirates of Penzance*, *Patience*, *Ruddigore*, *The Mikado*, *Iolanthe*. However, in the late 1890s the perfect union of librettist and composer went sour because of a dispute between them, and neither man produced anything of note afterwards.

Romeo and Juliet are the quintessential lovers of all time. But their families, the Montagues and Capulets,

Montagues & CAPULETS

were traditional enemies in Shakespeare's tragic play. From the highest ranking member of each clan to their lowliest servant, they were continually embroiled in bickering, quarrels and bloodshed. The young lovers, in a desperate attempt to escape their families' hostilities, brought about their own disastrous end.





These two noble Greek youths who lived in ancient Syracuse are legendary paradigms of true friendship.



**Damon
PYTHIAS**

According to the story, Pythias was condemned to death by the tyrannical ruler of Syracuse, Dionysius. Dionysius was persuaded to allow Pythias to leave the city to set his affairs in

order before the sentence was carried out, because Damon promised to stand in for him if Pythias didn't return. That's a friend! Pythias was delayed, but he arrived just in time to save Damon. Dionysius was so impressed by such an act of devotion, he called off the execution and asked if he could be one of the boys.

It's a tossup whether this pair should be labeled "friends" or "foes." These twin boys who were thrown



**Romulus
REMUS**

into the River Tiber at birth, then cast ashore and nurtured by a she-wolf, grew up to be strong and powerful. They decided to build a city (Rome) along the river bank where they

were saved by the wolf. But the two men quarreled over the exact location and turned to the gods to decide. When they decided in favor of Romulus' choice, Remus was so enraged he leaped over the boundary markings. It so infuriated Romulus, he killed his brother. He almost immediately regretted his violent act and, as King of Rome, kept an empty chair at his side as a symbol of his dead brother's partnership in the kingdom.

Though their names are coupled for all time, these men did not know each other at all when Henry Morton Stanley was sent out by his employer, the *New York Herald*, to find David Livingstone. Livingstone, the English explorer had disappeared in the course of one of his expedi-



**Stanley
LIVINGSTONE**

tions to Africa. Stanley set out in 1869 from the United States, and after many hardships finally found Livingstone in 1871. He stayed on with him in Africa for a few months. After Livingstone's death, Stanley returned to Africa to continue the explorer's work, leaving us to assume a genuinely friendly relationship had evolved between the men.

He was the macho husband. She was the intimidated wife in Ibsen's play, *A Doll's House*, written in 1879.



**Nora
TORVALD**

The playwright, who explored issues of social and moral conflicts in his dramas, used this play to present the inequality of women in society. Abandoning her docile, submissive role,

Nora finally proclaims her independence and walks out on her benighted husband. The parting, to say the least, was less than amicable.

Peter Abelard (1079-1142) was a distinguished rational philosopher and teacher in Paris, sought out by scholars throughout the land. He was hired by the Canon of Notre Dame to supervise the education of his beautiful young niece, Heloise.



**Heloise
ABELARD**

The teacher and student

became lovers, she bore a child and they married secretly to legitimize the baby. When Abelard feared that her uncle was mistreating Heloise, he removed her to a convent for protection. The enraged uncle engaged thugs to rough up Abelard. They castrated him and broke his spirit as well. Abelard spent the rest of his life in a monastery. Heloise became a nun. She lived 22 years longer than he did, but the tragic lovers were finally reunited in death; they were moved to a Paris cemetery and buried side by side in 1817.

Marco Polo was only 20 when he arrived in China in 1275. But the Mongol Emperor, Kublai Khan, who



**Marco Polo
KUBLAI KHAN**

was three times Marco's age, took enormous pleasure in the young man's intellect and enthusiasm. He included Marco in the social life of the court and, despite his youth,

was installed as governor of one of the most civilized cities in the kingdom.

More proof, if you need it, that lovers are not necessarily friends. Samson was a popular hero of the Old



**Samson
DELILAH**

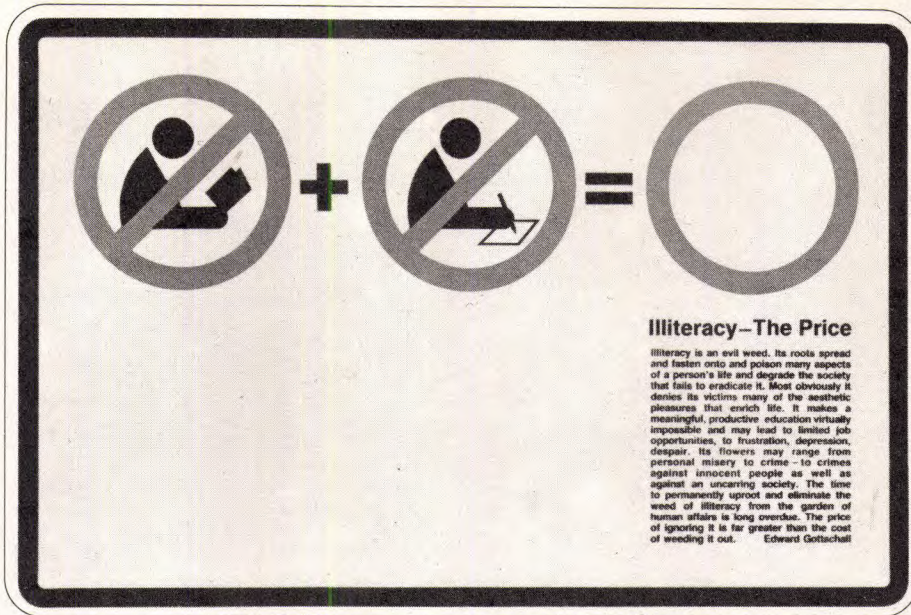
Testament who was famous for his superhuman strength and triumphs leading the Israelite rebellion against the oppressive Philistines. He had a weakness, though, for a Philistine

woman, Delilah. In her bed chamber he confided to her that his strength was in his hair, whereupon Delilah lulled him to sleep, cut off his hair and reduced him to a powerless captive. M.M.



Illustrations by David Cutler

First Prize
Mr. Lawrence McGarvey
Fashion Institute of Technology,
New York, New York. 36 x 24"
 Prepared as a reflective street sign, the message relayed by this poster is understandable by those who can read and those who cannot.

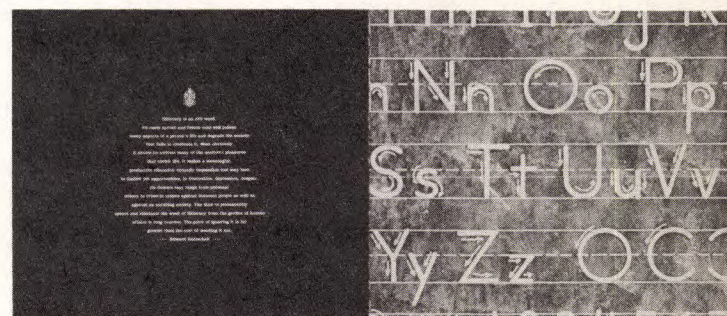
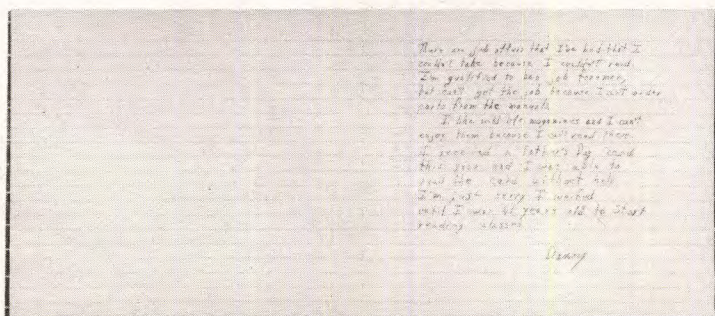
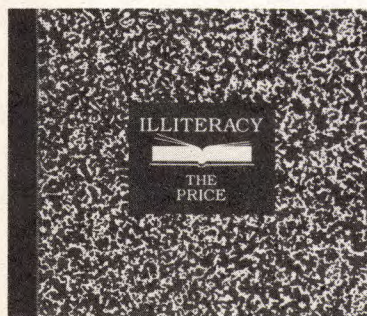


Illiteracy

The Price

In the United States alone, there are an estimated 21-25 million adults who are functionally illiterate. Worldwide, it is estimated that there are nearly one billion adults who cannot read.

The inability to read forms a barrier to many precious things that we take for granted: not just knowledge from reading the written word, but physical independence (stemming from the ability to read schedules and street signs), quality medical care and housing (because of the



Illiteracy—The Price

Illiteracy is an evil weed. Its roots spread and fasten onto and poison many aspects of a person's life and degrade the society that fails to eradicate it. Most obviously it denies its victims many of the aesthetic pleasures that enrich life. It makes a meaningful, productive education virtually impossible and leads to limited job opportunities, to frustration, depression, despair. Its flowers may range from personal misery to crime—to crimes against innocent people as well as against an uncaring society. The time to permanently uproot and eliminate the weed of illiteracy from the garden of human affairs is long overdue. The price of ignoring it is far greater than the cost of weeding it out. —Edward Gottschall



Third Prize

Mr. Rob Musters

Academy St. Joost,

Breda, the Netherlands. 35 1/2 x 46 1/2"

Even comic strips may not be properly interpreted without being able to understand the characters' words.

**If you think
the cost of
education
is high,
think about
ignorance.**

poverty that often accompanies the illiterate), safety (from the ability to read words of warning), adequate nutrition (from being able to read food product names and ingredients) and the ability to work at a responsible, rewarding job. To say nothing of the joy of creativity and imagination that is so often sparked by reading the words of others.

In the last few years we have seen increasing public and private sector attention paid to this worldwide problem. Literacy programs have been active in recruiting volunteers to tutor those in their communities who are unable to read, but are eager to be able to do so.

The United Nations has designated 1990 as International Literacy Year.

It was fitting, therefore, that we address the problem of illiteracy in this year's Herb Lubalin International Student Design Competition. ITC was overwhelmed by more than 1300 entries from students in 30 countries who offered us their visual interpretations of *Illiteracy—The Price*, written by Edward M. Gottschall, recently retired editor of *U&Lc*.

Ironically, a surprising number of the entrants failed to properly read (and follow) the instructions they were given. This notwithstanding, the jurors were greatly impressed with the quality of the work that was submitted. One concern they voiced was the intended audience

—Derek Bok,
President,
Harvard
University.

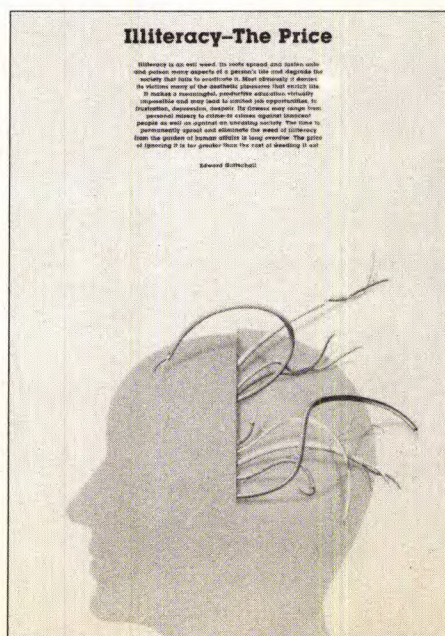
Second Prize

Ms. Debra Bandelin

Syracuse University,

Syracuse, New York. 8 1/2 x 7 1/2"

The artist describes the compositions appearing in this school notebook as "...written by adults who are in the process of acquiring basic literary skills. They have taken the first step towards personal freedom, economic opportunity and security, social justice and dignity."



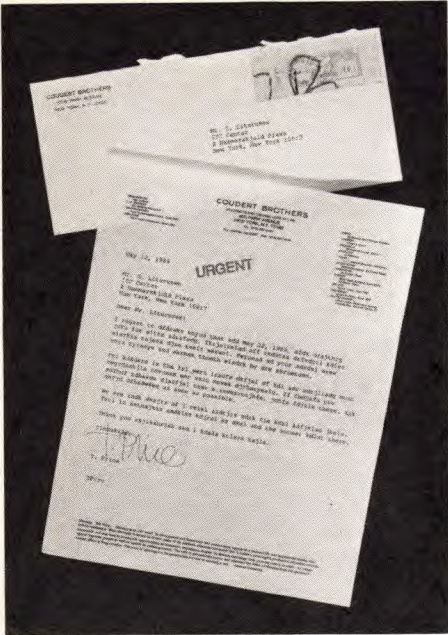
Third Prize

Mr. Filip Heyduk

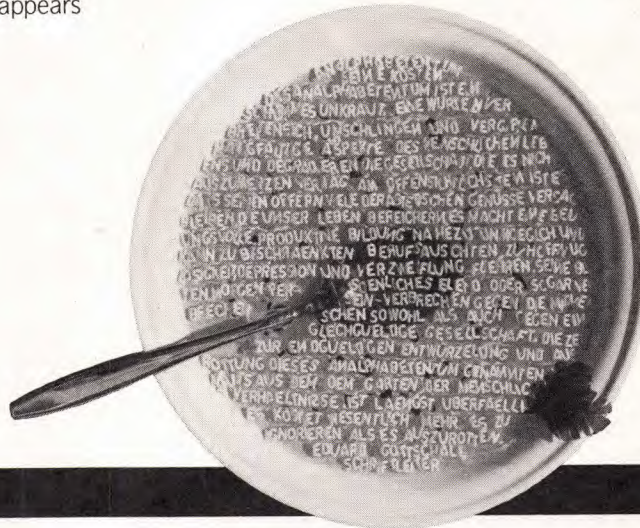
College of Applied Arts,

Prague, Czechoslovakia. 19 1/2 x 27 1/2"

This visual illustrates the inability of the illiterate to connect with the printed word.



Third Prize
Ms. Rosa Cho
 Pratt Institute,
 Brooklyn, New York. 8 1/2 x 11"
 The illiterate person could not respond to this letter marked urgent. The words in this letter are mostly formed of random letters, representing how the printed word appears to an illiterate person.



Third Prize
Mr. Oliver Hartmann
 Hochschule für Bildende Künste,
 Braunschweig, West Germany. 8 1/2" diameter x 2" high
 The required text is presented as a bowl of alphabet soup.



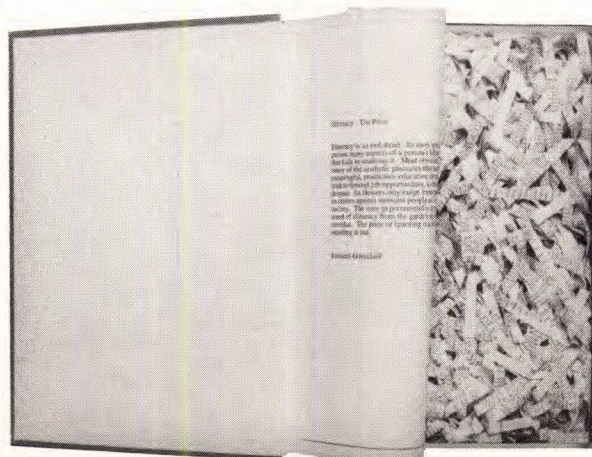
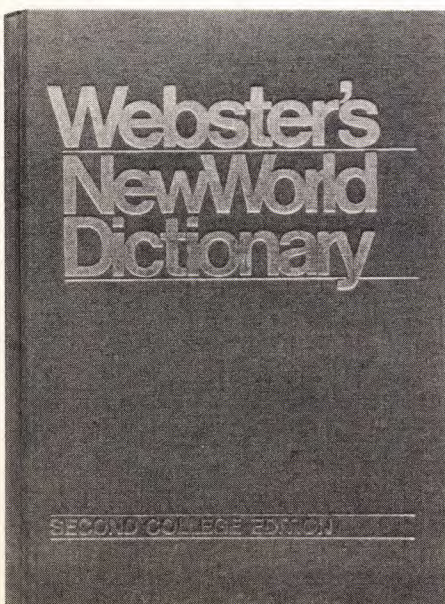
Serving on the jury were (left to right) Burton Kramer, Nancy Rice, Woody Pirtle, James Cross and Herbert Spencer.

of the creations: were they directed toward literate or illiterate members of our society? They felt that this might have been better addressed in the original design brief that was presented to the students. The piece awarded the first prize circumvented this question in that it could be interpreted by those who cannot read as well as those who can.

Serving on the jury were James Cross (James Cross & Associates, Los Angeles), Burton Kramer (Burton Kramer Associates Limited, Toronto), Woody Pirtle (Pentagram Design, New York City), Nancy Rice (Rice & Rice Advertising, Minneapolis) and Herbert Spencer (London).

The 42 winning pieces were exhibited at the ITC Center in New York City earlier this winter.

The first prize of \$5,000 and the 1989 Herb Lubalin Medal was awarded to Mr. Lawrence McGarvey, a student at the Fashion Institute of Technology in New York City. Ms. Debra Bandelin, a student at Syracuse University in Syracuse, New York, was awarded the \$2,500 second prize. Eight third prizes of \$500 each were awarded to Ms. Rosa Cho (Pratt Institute, Brooklyn, New York), Ms. Theresa Duffy (Art Center College of Art and Design, Pasadena, California), Mr. Douglas J. Fuller (Syracuse University, Syracuse, New York), Mr. Peter Ham (Academy St. Joost, Breda, the Netherlands), Mr. Oliver Hartmann (Hochschule für Bildende Künste, Braunschweig, West Germany), Mr. Filip Heyduk (College of Applied Arts, Prague, Czecho-



Third Prize
Ms. Theresa Duffy
 Art Center College of Art and Design,
 Pasadena, California. 7 1/4 x 10"
 This shredded Webster's New World Dictionary is as useful to those who can read as a normal dictionary is to those who cannot.

Illiteracy

Third Prize
Mr. Peter Ham
*Academy St. Joost,
 Breda, the Netherlands. 34 x 45 1/2"*
 The left side of this poster is perforated suggesting that illiteracy can be eradicated.

Third Prize
Mr. Douglas J. Fuller
*Syracuse University,
 Syracuse, New York. 14 1/4 x 4 1/4"*
 The irony of this bumper sticker needs no explanation.

**HONK IF YOU'RE
 ILLITERATE**

slovakia), Mr. Rob Musters (Academy St. Joost, Breda, the Netherlands) and Mr. Alex Wittholz (Ontario College of Art, Toronto, Canada).

The Herb Lubalin International Student Design Competition was established in 1984 to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, teacher, co-founder and principal of ITC, and editor of *U&Ic*.

The call for entries for this year's contest, *Drive Smart, Drive Sober*, appears on page 46 of this issue of *U&Ic*. *Laurie Burns*

This exhibition is available to travel. For further information, please contact Laurie Burns at ITC, 2 Hammarskjold Plaza, New York, NY 10017; phone, (212) 371-0699.

Additional artists included in the exhibition:
 Mr. Robert S. Achten (Wellington Polytechnic, Wellington, New Zealand); Mr. Christoph Becker (Fachhochschule Düsseldorf, Düsseldorf, West Germany); Suki Berwyn-Jones (Maidstone College of Art, Maidstone, Kent, England); Mr. George Cheng (Pratt Institute, Brooklyn, NY); Ms. Trudy Cole-Zielanski (Pennsylvania State University, University Park, PA); Mr. Marco Crisari (London College of Printing, London, England); Ms. Katja Derr (Fachhochschule Düsseldorf, Düsseldorf, West Germany); Mr. Gunnar Friel (Fachhochschule Düsseldorf, Düsseldorf, West Germany); Ms. Nicola Ginzler (Academy of Art College, San Francisco, CA); Ms. Bettina Golk (Fachhochschule Düsseldorf, Düsseldorf, West Germany); Mr. Kevin D. Hern (Syracuse University, Syracuse, NY); Ms. Kirsten Hesse (Fachhochschule Darmstadt, Darmstadt, West Germany); Ms. Janca Huysmans (Academy St. Joost, Breda, the Netherlands); Mr. Greg D. James (McNeese State University, Lake Charles, LA); Mr. Vincent La Cava (Pratt Institute, Brooklyn, NY); Ms. Sharon G. Lindgren (San Diego State University, San Diego, CA); Mr. Domenic Lopercolo (Syracuse University, Syracuse, NY); Mr. Bernard G. Madden (Pratt Institute, Brooklyn, NY); Mr. Michael Miklas (Hochschule für Bildende Künste, Braunschweig, West Germany); Mr. Matthew Montero (School of Visual Arts, New York, NY); Ms. Christine K. Nguyen (San Jose State University, San Jose, CA); Mr. Michael Overton (University of Utah, Salt Lake City, UT); Ms. Suzanne Parkey (University of Cincinnati, Cincinnati, OH); Ms. Melissa A. Poole (McNeese State University, Lake Charles, LA); Mr. Christopher Schulz (University of Dayton, Dayton, OH); Mr. Kevin Smead (Johnson County Community College, Overland Park, KS); Ms. Beth A. Smear-soll (University of Cincinnati, Cincinnati, OH); Mr. William G. Sutts (University of Cincinnati, Cincinnati, OH); Mr. Dennis Ou Chee Wai (Academy of Art College, San Francisco, CA); Mr. Franz Wohwinkel (Fachhochschule Darmstadt, Darmstadt, West Germany); Mr. Robert Wolfe (State University of New York at Buffalo, Buffalo, NY).

Third Prize
Mr. Alex Wittholz
*Ontario College of Art,
 Toronto, Canada. 18 x 22 1/2"*
 The text, repeated throughout the piece in two colors and in small type, forms a typographic illustration. The resulting image proposes that the world of books is bolted shut to those who cannot read.



**Typographic
Milestones**



**Allan
Haley**

William Caslon

Illustration by Mark Summers

Once each month, William Caslon would host a party at his house. The evening was dedicated to good food, hearty ale (usually brewed by Caslon himself), friendly conversation and beautiful music. Often, the music was provided by eminent masters of the day. Caslon enjoyed those parties, and the music that was their unifying theme—almost as much as he enjoyed the financial success which made them possible.

William Caslon not only designed very beautiful typefaces that changed the course of British typographic history; the father of the Caslon typeface was also a very wealthy man. He was a shrewd businessperson who made money quickly and easily. Also devoted to life's gentler arts, Caslon loved literature, drama, the fine art of conversation, and above all—music. Once his financial success allowed him to do so, Caslon shared these many loves with friends and acquaintances. Throughout his life, Caslon was able to combine business and art, pragmatism and passion (perhaps, to some degree, this explains why he married three times). Many artistic people are also successful in business, but few have been able to combine these seemingly diverse aspects of art and business with the ease and natural grace of William Caslon.

Beautiful British Types

Caslon's art was typeface design. His types were immediately recognized as exceptionally beautiful communication tools. Typographers and printers throughout Europe unanimously praised his work and made the Caslon designs virtually overnight successes. What makes Caslon's typefaces even more extraordinary is that they were not evolutionary designs based on the firm foundation of earlier work. Prior to Caslon, British typefounding and type design standards were at an all-time low. Typefounding was virtually a lost art and "new" faces that were released were not much more than poor copies of designs from other European countries. Caslon's types sprang from barren (typographic) ground—a much more remarkable occurrence than beautiful designs produced in a friendly and nurturing environment. Caslon type

set the benchmark for all future design in Britain. It has been said that, just as Shakespeare gave England a national theatre, William Caslon gave the country a national typeface.

Most type critics and historians contend that, given sufficient talent, it is relatively easy to create typefaces which are beautiful, but that it is an altogether more difficult task to produce a type of high utilitarian value. Caslon was able to do both. For over 200 years Caslon was the typeface of choice among printers and typographers. It was used to set virtually every form of printed material: from fine books to

pany that made him wealthy. He built England's first major typefounding business. One that was so successful, and so influential, that Caslon's types were sold throughout Europe, and eventually eclipsed in popularity all other designs from competitive foundries. Caslon's acumen enabled him to build a business which permitted a comfortable lifestyle and relaxed retirement filled with the things he loved: art, literature, his many friends and good music.

Like many famous type founders and designers, William Caslon did not begin his professional career in the typographic arts. He was an accomplished

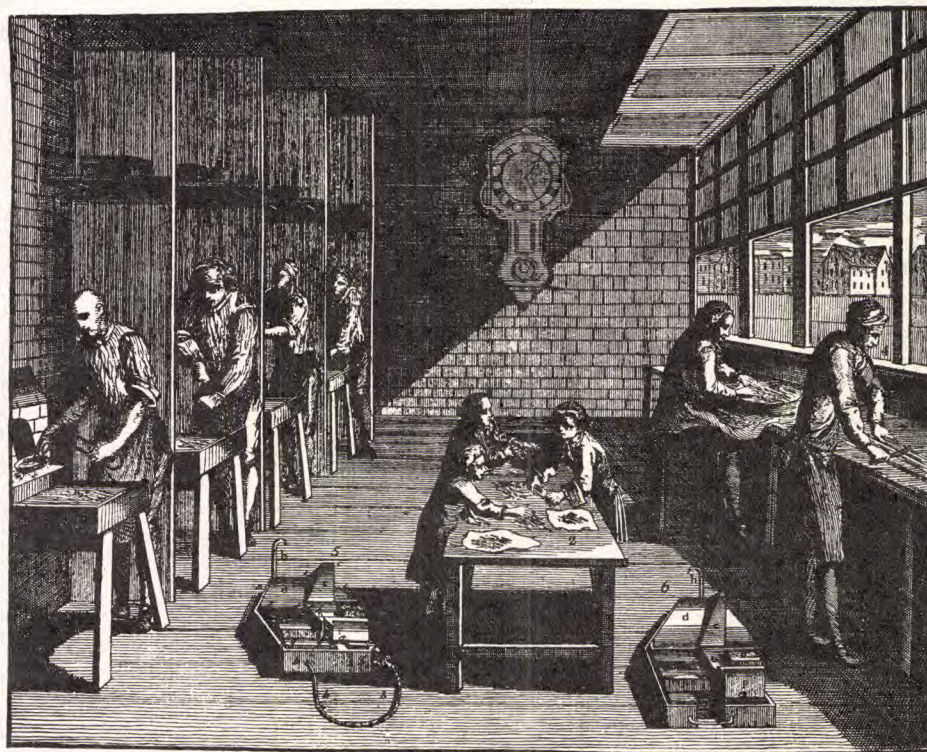
successful engraving business. In addition to this early profession, Caslon occasionally took on other small assignments, which also consistently aided in his training for typefounding. Silver casting provided him with the skill of working with small objects cast from molten metal, while the production of bookbinders' stamps gave him additional expertise in carving letters—in relief, instead of in an engraved form.

Introduction to the World of Typography

It was through these latter two crafts, in fact, that William Caslon was eventually introduced to the typographic arts. John Watts, a successful bookbinder, and William Bowyer, a noted British printer, became aware of Caslon's artistic ability and engraving skills, and commissioned his services on several occasions. Watts provided Caslon with his first experience in type design by employing the young craftsman to do lettering and punch-cutting for a number of his book covers. He also encouraged Caslon to further pursue his letter-cutting ability, promising him personal support and introductions to many of the leading printers of the day.

At about the same time, Bowyer saw, in a local bookshop, one of the books for which Caslon produced the cover engraving. He inquired as to who did the work and was eventually introduced to Caslon. The two men quickly became friends, and as a result Bowyer was delighted to take Caslon to a variety of printing offices; and on one occasion, a prominent London typefoundry. Caslon had never seen this part of the type business. After their return from the foundry, Bowyer asked Caslon if he felt that he could manage both the art and business of producing type. Caslon took a night to think the idea over; the next morning he embarked on a career path that was to change the course of typographic history.

William Caslon opened his fledgling typefounding business in a small garret with the help of loans from William Bowyer, John Watts, and James Bettenham, son-in-law to Bowyer, and a prominent London printer. At the outset, Caslon's new business succeeded primarily on the financial and moral support of his three patrons; Watts, Bowyer and Bettenham. But his products were of remarkable quality, and in



high pressure advertising, to the most mundane ephemera. Everyone specified Caslon. It was a favorite of Benjamin Franklin; the American Constitution and Declaration of Independence were both first typeset in Caslon; George Bernard Shaw, the famous Irish playwright, insisted that all his works be set in Caslon. For generations, the motto among printers was "When in doubt, set it in Caslon." The Caslon style still holds the record for the type that has been copied, revived, reissued, and modified more than any other style.

Caslon the Businessman

Caslon's typefaces made him famous. It was, however, his typefounding com-

and prominent engraver before he produced any type. Caslon specialized in engraving and personalizing gun barrels. By all accounts, he could have been as successful in this endeavor as he was at creating type. Early in his career his work was highly prized by many wealthy patrons.

Engraving gun barrels would normally not seem to be a prerequisite for designing one of the world's most successful typefaces, yet there were many similarities between this craft and that of typeface design in the 18th century. Both demanded patience, artistic ability, skill with engraving tools, and the steady hand of a surgeon. Caslon developed these skills early; and by age 24 had established his own, highly suc-

Interior of the Caslon Type Foundry, 1750

a few months the foundry was able to stand on its own and compete with the best companies in the trade. Within a very short time Caslon's natural ability in business and his exceptional talents in typefounding, turned the tiny garret-based venture into a thriving business.

The First Big Job

Either Bowyer and Watts provided their new investment with an excellent public relations program, or the 18th century type community had a grapevine that rivaled the current version, because no sooner had Caslon opened his doors for business than he received his first important commission.

In 1720, the Society for Promoting Christian Knowledge decided to print a version of the New Testament in Arabic for the Eastern Churches. They required a new font of Arabic type for the purpose, and Caslon, despite his lack of a history of producing such work, was selected for the task. Their decision could be considered especially odd since the Society was already in possession of an Arabic font (from a long established British foundry. (Perhaps British Arabic types at the time were as obviously bad as British Roman types.)

The first typographic commission proved to be more fortunate than even Caslon would initially realize. After designing the Arabic type he produced a specimen sheet to encourage additional sales. In order to identify the source of the sheet, he also cut a few letters in a Roman type (just enough to show the words "William Caslon" as a byline). Perhaps to Caslon the cutting of these letters was a relatively insignificant act, but to those who saw the printed name it became one of the most important events in typographic history.

Upon seeing the byline, one of England's most respected typographic critics encouraged Caslon to develop a complete font based on the few letters in his name. The critic encouraged Caslon's work, and provided enthusiastic evaluations of the young designer's ability to influence British printers and typographers—until the foundries with which he had longstanding business relationships advised him to be a little more "careful" about whom he encouraged. As a result he not only became less enthusiastic about Caslon's new type, he even tried to discourage the novice typefounder from continuing

work on the project. Caslon, confused and frustrated, turned to his good friend and patron, William Bowyer, for advice. Bowyer, of course, saw the same rare beauty and grace of letterform that impressed the type critic. He, in turn provided all the encouragement Caslon needed to complete the font.

Caslon Copies

The result was Caslon's original roman, and the basis for all succeeding Caslon

There he became interested in the revival of the original Caslon types and, although they had not been produced for some time, convinced the directors of the foundry to cast a complete set for him. When he returned to Philadelphia, he made electrotype matrices from these casts and reintroduced the face under the name "Old Style."

The face had reasonable popularity, but certainly not of a "Helvetica" magnitude, until 1892 when it was used in the, then new, *Vogue* magazine. About

other designs based on the Caslon style were quickly produced to cash-in on the Caslon name. Within the next several years at least 20 different fonts, all bearing the Caslon name, were released and promoted to the American printers and typographers. By the time they published their famous 1923 specimen book, American Type Founders, alone, had over 12 different typeface families carrying the name Caslon.

In 1916 Lanston Monotype introduced a copy of Caslon No. 471 and called their version No. 337. Ludlow copied the same face and called it Caslon True-Cut. Other versions of Caslon are called New Caslon, Caslon 137, American Caslon, Caslon Ad, Caslon No. 3, ITC Caslon No. 223 (a display face named after the street number of the design studio where it was created), and its text companion ITC Caslon No. 224 (which carries the number "224" only because it follows "223").

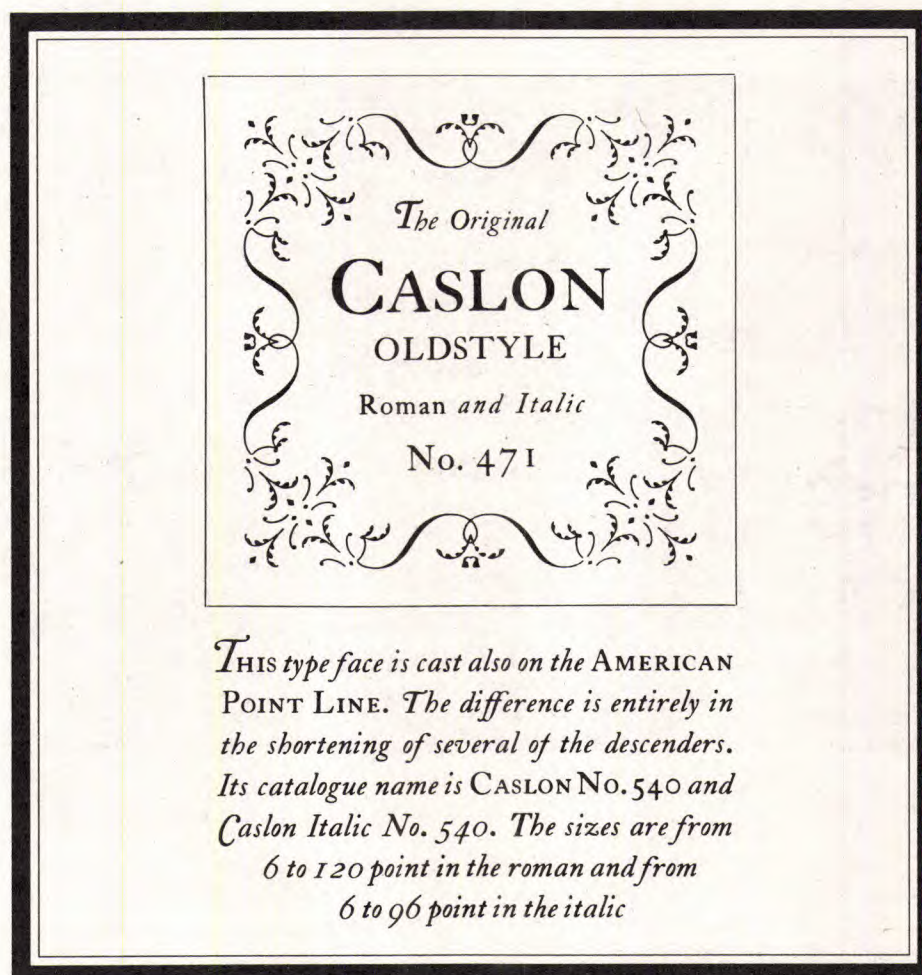
More Designs from the Master

After the release of his first roman, Caslon cut a number of non-Latin and exotic fonts. A font of Coptic was the first to follow the roman. This face was also cut under the direction of Bowyer, whom Caslon repeatedly acknowledged as the master from whom he learned his art.

Shortly after the Coptic, Caslon produced a "black letter" which received special praise for its faithful following of the traditional Old English character first used by Wynkyn de Worde. He also cut an Armenian, an Etruscan, a Hebrew, and several other foreign language fonts. All were completed before 1734, the year Caslon produced his foundry's first specimen showing. This famous broadside is arranged in four columns and displays altogether 38 fonts. All, with the exception of three cut by his son, are Caslon's own handiwork and represent the untiring commitment of 14 years. The exceptional quality and breadth of this work placed Caslon absolutely without rival at the head of his profession in England.

Can Bad Type Produce a Good Font?

The virtually instantaneous and long-lived success of the Caslon type was not due to coldly flawless perfection like



THIS type face is cast also on the AMERICAN POINT LINE. The difference is entirely in the shortening of several of the descenders. Its catalogue name is CASLON No. 540 and Caslon Italic No. 540. The sizes are from 6 to 120 point in the roman and from 6 to 96 point in the italic

designs. Over the years, many replicas, re-cuttings, and attempted improvements of the original Caslon have been produced.

Caslon's types have not, however, maintained their favor continuously, but have passed through several stages of decline and revival. Although popular at the founding of America they fell into disuse about 1800, and had little or no further exposure for nearly 60 years. Then in 1858 Laurence Johnson, a prominent Philadelphia typefounder, visited Caslon Type Foundry in London.

this same time, American Type Founders was formed out of 23 smaller businesses, one being the Philadelphia foundry which imported the Caslon types many years previously. ATF renamed the designs Caslon 471, and made it part of its highly successful promotional program.

What Goes Around, Comes Around

This time the face enjoyed, once again, almost immediate popularity. Such that

that found in the work of Bodoni or Baskerville. In fact, the Caslon design has been berated by many critics, who have called it crude and inconsistent. But his goal was not to design beautiful letters; it was to create a beautiful font of type. Here, even his most ardent critics agree that talent, and mastery of the science of type design, had produced letters that in any mass are vibrant examples of the typographic art; creating text copy that appears perfect in spite of the individuality of each letterform. Caslon's types were able to produce that rare circumstance in which the total is something greater than the sum of its parts.

From time to time Caslon's ability to make money overpowered his talent to create beautiful type. On one such occasion, his desire to increase the size of his inventory almost caused him to not only jeopardize his business, but also to put the future of the Caslon types at risk. In 1728 one of four main London typefoundries was put up for sale. The foundry had been ineffectively managed, sold poor quality fonts, and was generally a prime example of the degraded state of the British typographic industry. Caslon thought that he could purchase the business at much less than the asking price, and made a ridiculously low bid; much lower than the seller was willing to accept.

The good news was (although certainly Caslon did not think so at the time), the deal fell through. Had he been burdened by a large and essentially useless stock of matrices, they would almost inevitably have been mingled with his own beautiful work. The end result being a patchwork of dissimilar types in which the bad greatly outnumbered the good.

Caslon had these flashes of acquisition fever on other occasions: several times with results that yielded larger inventory. Fortunately his actual purchases were considerably smaller and more discerning than the deal that could have ruined his business and the Caslon type heritage.

How It All Began

William Caslon was born in the West Midland village of Cradley in England. His birth, in 1692, was recorded in the parish register as "child of George Caslon by Mary his wife." Tradition has it that the surname had originally been

Caslona, after an Andalusian town from which William Caslon's father migrated to England.

Villagers in 17th century England were often brought into the trade of the area. Children learned their craft under apprenticeship contracts arranged by their parents. The process usually entailed a strictly disciplined seven-year learning program. First, as an indentured servant, then journeyman service until the young worker was invited to join the craft's guild.

was indentured not to a tradesman in his own town, but to Edward Cooke, a successful engraver living in London. The story is told that this unusual arrangement was made because the Headmaster at Caslon's school saw raw talent in the boy and helped set up the indenture program with his daughter's husband, Edward Cooke.

Caslon was declared a "free man of London" in 1717, but continued to work for Cooke until he established his own business a year later. Even after leaving

duce type was to be involved in the spread of printing and book selling—trades dominated by government censorship and imposed monopolies. Only 50 or 60 years earlier, the Church and State had complete control of all British publishing. It was William Bowyer who provided Caslon with the opportunity to enter the profession that made him artistically renowned and financially successful.

Caslon carried on business out of his first small foundry until 1727 when he moved to larger quarters on Iron Monger Row. By 1730 his fame was such that many of the most important British printing houses were using his type. He even secured rights for the exclusive use of his fonts by the King's Printers.

In 1737 Caslon's growing business forced him to move once again to larger space. This time to the now famous Chiswell Street Foundry. It was here that his son and succeeding generations of Caslon carried on the family business for over 120 years.

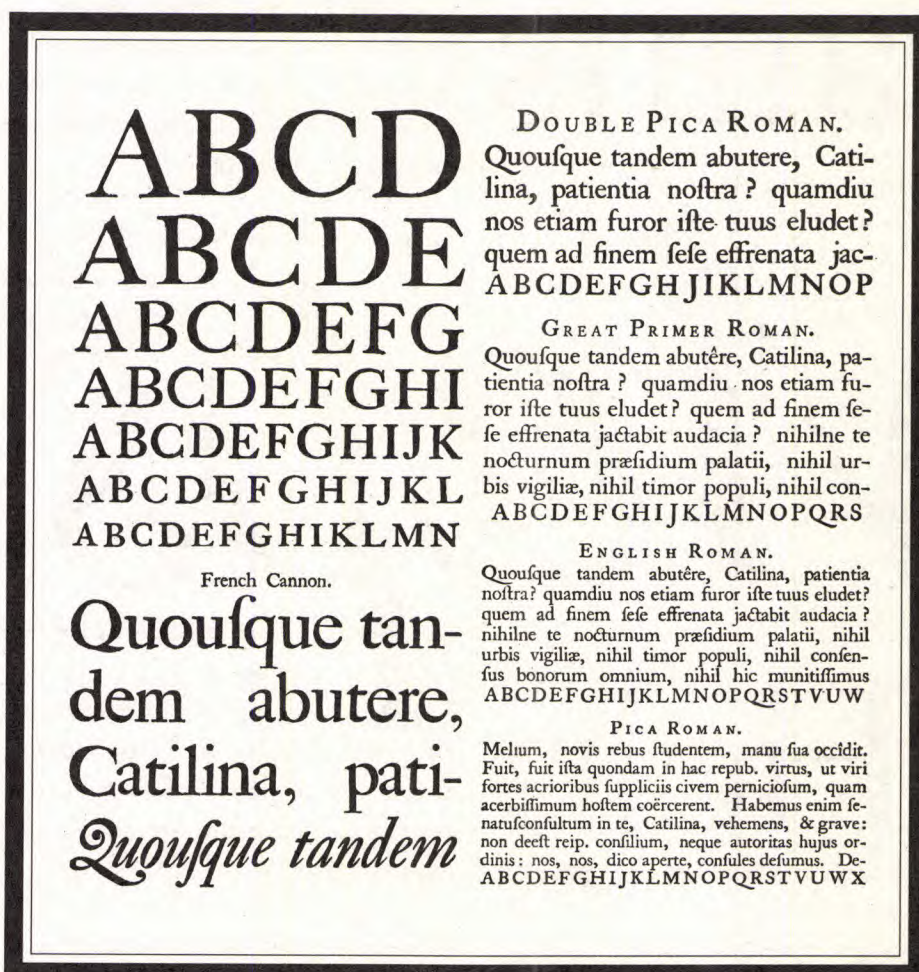
By 1742, Caslon had printed his second specimen sheet. This one showed 12 fonts created by his son, William Caslon II, who had just been made a partner in the business. Young Caslon proved to be as able as his father and soon managed enough of the firm's day-to-day business to allow the senior Caslon to participate in more administrative activities.

At 57, Caslon was appointed to Justice of the Peace for Middlesex by King George II. This was a tribute to his stature and importance to the British government and prominence within his community.

William Caslon, having lived to see the results of his ability as an artist and businessman, retired, universally respected, from active management of his company, free, and financially able to pursue his more artistic enjoyments.

On January 23, 1766, at the age of 74, William Caslon died at his country house in Bethnal Green.

Like the music of many of the musicians who performed in Caslon's house, his work lives on. To be able to create beautiful works of art is one thing, to have these pieces of art be considered highly utilitarian tools is something else; and to have these beautiful, utilitarian tools considered such, and used consistently for over 200 years is surely something quite remarkable. William Caslon made truly remarkable type.



William Caslon began his career under very similar circumstances. While his father was a shoemaker by trade, the area where Caslon was born was part of a growing arms industry. Most of the metal parts were produced in Midland forges and then sent to London where they were assembled and joined to their wooden stocks. It was also in London that the engraving and trademark initials were crafted prior to the sale of the guns.

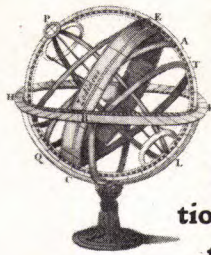
Caslon's artistic talent probably displayed itself early, because at age 13 he

the employment of his teacher, Cooke and his family had a profound influence on Caslon's early career. His first wife, Sarah Pearman, was Cooke's niece; and the first employee of Caslon's own firm was a nephew of Cooke's.

Learning the "Secret" Craft

Caslon worked as an engraver for several years, building a successful business, before he learned the craft of typefounding, still a closely guarded secret in 18th century England. To pro-

Partial showing of the first broadside specimen issued by William Caslon, 1734



In the early days of what historians call The Age of Kings, which followed the Renaissance, the year 1664 was one of dramatic changes in a stormy and turbulent world.

It was a year filled with events of truly historic proportions, equally powerful forces of nature and numerous important developments in culture, science and geography—all converging in time's grinding march forward. Charles II was sitting on the English throne. The Austrians had defeated the Turks at St. Gotthard, and the victorious Holy Roman Empire imposed the Truce of Vasvar on a vanquished Turkey. In the New World, after the surrender of the obstinate and dictatorial Dutch Director-General Peter Stuyvesant, the English "annexed" the prospering Dutch colony of New Amsterdam, from Connecticut to Delaware, and renamed the territory New York, in honor of James, the Duke of York.

That same year, the Trappist Order was founded at La Trappe, in Normandy, by Armand De Rance. Christopher Wren, the noted English architect, began designing the Sheldonian Theatre in Oxford; Thomas Willis wrote "Cerebri Anatome" on the human nervous system; large periwigs for men were introduced as a fashion statement of the day; the French horn became an orchestral instrument; and French furniture was the only thing to have in European palaces and castles.

Late in the year of 1664, the Great Plague—the last and worst of a series of bubonic plagues which began in the 1300s—raged in London, killing 75,000 people over the next 12 months.

And, in the German village of Kambach, near Mindelheim, on the 20th day of March, Johann Baptist Homann was born.

Not much is known about his early life or adolescence in the German countryside. He attended the Jesuit school in Mindelheim, and then spent several years in monasteries there, because he wanted to enter the Dominican Order. He apparently became a Dominican monk but eventually left the order, moved to Nuremberg and became a Lutheran. To support himself, he colorized copper-etched engravings with oil paints.

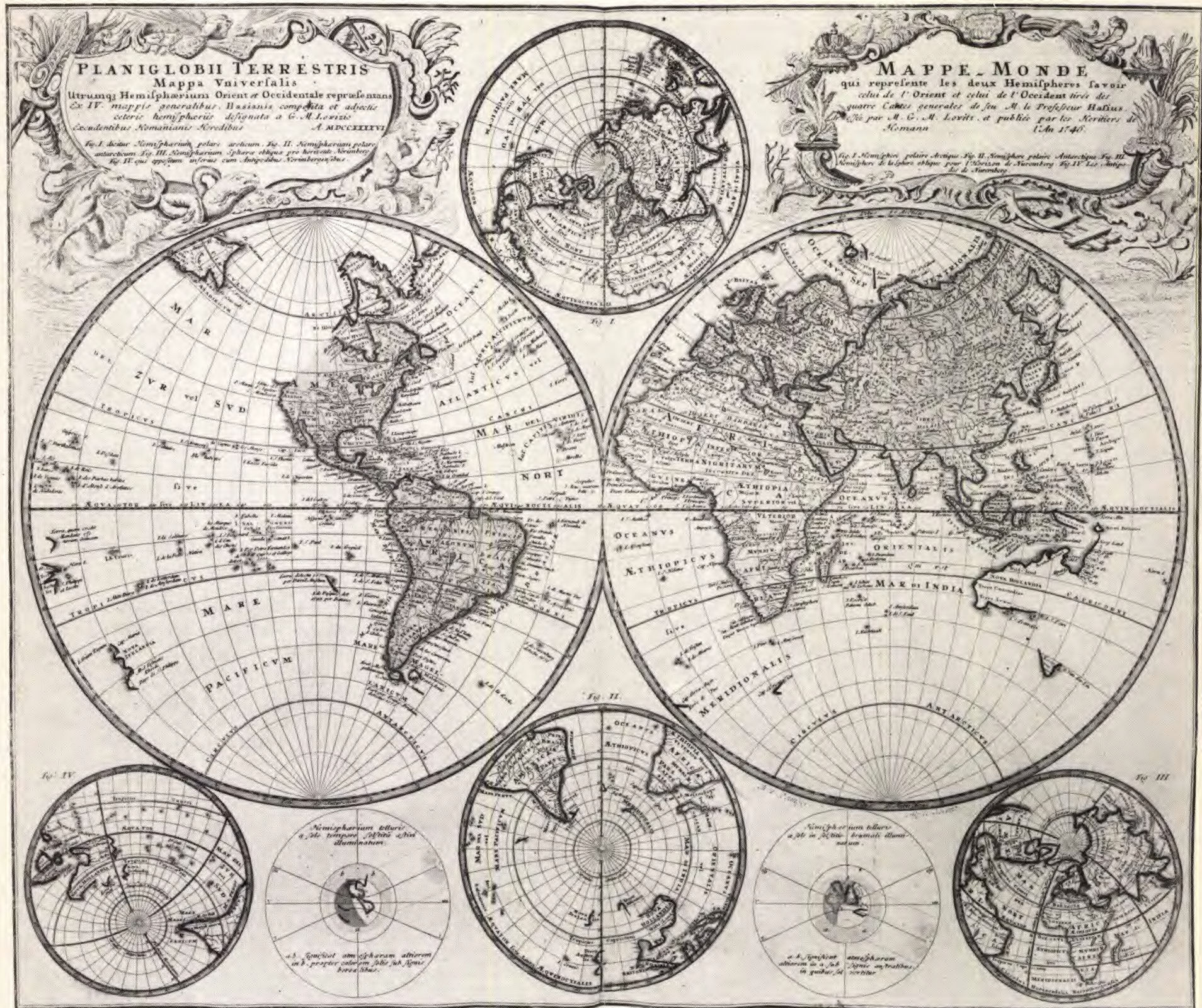
Johann married in 1690, at the age of 26. The following year, he became a notary and public scribe. At the same time, he continued to work at his painted copper engravings and began to engrave printing plates of text material, possibly the written legends which accompanied map printing.

The next year, in 1692, Johann Baptist Homann engraved his first map—from a drawing of the Nuremberg area by Christoph Scheurer. This early work had no shading or graduation in tones. It was similar to modern city maps, with locations on the map arranged in cross-gridded, letter-coded quadrants for general orientation.

According to a report by historians and cartography experts who examined this map years later, a city registry of Nuremberg buildings was planned to accompany the map, but such a volume had never been found and apparently not preserved. However, in 1694, on the 300th anniversary of Herr Homann's birthday, a pamphlet published as part of an exhibit celebrating his cartography achievements, and staged in the City Library & Archive of Nuremberg, states that the City Library does have copies of this map's building registry, including various editions, as well as the map itself—which was printed on fabric in two editions. City records of November 9th,

Johann Baptist Homann's Maps Help Shape an Emerging World

by Lee Sinoff



Large map above shows the Eastern and Western Hemispheres and was compiled from other maps drawn by Homann, 1746. Smaller map directly above is a revision done by Homann in 1784.

1693, at the time the map was produced, indicate that the Nuremberg council questioned who had commissioned Johann's map even though he did get paid for making changes to the copper printing plate for the Nuremberg map, and received eight gulden for his efforts—which was probably a sizable amount in that day.

Homann's work in Nuremberg as an engraver of map printing plates was interrupted abruptly. The edict of the city council questioning his map assignment cast suspicion on his integrity.

He was arrested once, wavered between his Lutheran and Catholic faith and secretly left his wife and child in Nuremberg in 1693 to become a Dominican in Vienna. For the next several years, Homann led an unstable, wandering life.

During this period of personal turbulence, Johann completed his first detailed work in map etching. From mid-1696 to late 1697, he produced 34 individual maps for Christoph Cellarius' "Notitia Orbis Antiqui," and followed that with a major part of the maps used in Heinrich Scherer's "Atlas Novus...Augsburg, 1703-1710."

Homann also prepared copper plates for maps in Heinrich Ursinus' "Arboretum Biblicum...Nuremberg, 1699," and provided etchings for a book on calligraphy and the art of maps by Jakob Sandrart and David Funck in the same period.

The great Dutch publishing houses dominated the map market internationally during the 16th and first

half of the 17th century. Political conditions in the world then presented obstacles which slowed progress in economic and scientific development, but cartography, as most other sciences at the close of the 17th century, stumbled forward nevertheless.

Progress in cartography and map technology was being made, but slowly. An atlas of French national territory was published in 1619, and the same French publisher later produced a medium-scale map of France itself.

The latter work's hydrography was quite detailed, but the map's relief detail was poorly presented. However, the map went through four editions and remained the standard of the day until it was outdated as a result of the work of an Italian astronomer, Giovanni Domenico Cassini (1625-1712).

Real progress in cartography began with the work of Nicola Sanson and his three sons. A man of wide interests, including studies of science and antiquities, Sanson had been influenced by the French mathematician and philosopher René Descartes, who believed in the personality of mathematical exactitude in metaphysical reasoning.

Sanson applied Descartes' approach to mathematical exactitude in his own work, and is known as the inventor of the sinusoidal projection—a way of illustrating a map so that it projects the entire surface of the earth with all parallels as straight lines evenly spaced, the central meridian as one half the length of the equator and all other meridians as curved lines.

He earned a wide reputation for his maps, and his style was extensively copied, particularly in England. It was through Sanson's maps that the discoveries of Champlain and other French explorers in North America became generally known.

As in other countries throughout the world in the 16th and 17th centuries, the map market in Germany was dominated by the Amsterdam-based map publishing houses; that is, until their decline. In 1702, when he was 38 years old, Johann Baptist Homann opened his own map engraving office and publishing house in Nuremberg. After five years, he published his first atlas, with 40 maps he had etched himself. Five years after that, in 1712, Homann's atlas of countries in the world was enlarged to 100 maps.

In 1716, Johann's greatest work up to that time, "Grosse Atlas Uber Die Ganze Welt" (The Atlas of the Whole World) was introduced. Three years later, at the age of 55, he published the "Atlas Methodicus," a school atlas, at the suggestion of the head of the school system in Hamburg.

At the time of his death in 1724, more than 200 separate maps had been etched by Johann Baptist Homann and published by his establishment.

Astronomer J. G. Doppelmayr helped keep abreast of contemporary progress in scientific discoveries and its impact on cartographic knowledge of the day. The result of their collaboration, and the most important work ever produced by Johann Baptist Homann, was the "Basic Geography and Current Astronomy," a world map in two hemispheres, with the coordinates of all known countries and reference points at that time in the world, accurately determined through the application of astronomical precision.

This map, which was eventually published in 1733 — nine years after Homann's death — was a landmark in 18th century cartography. It included 140 places in the world, positioned exactly according to astronomical findings and precision.

After his death, his heirs continued to publish his maps and the company flourished. The largest work published by the firm, "Atlas Homannianus," was produced in 1742 with 300 individual maps, many of them revised versions of work originally done by Johann himself.

During his later life, Johann Baptist Homann's work was honored by people inside Germany as well as out. At the time of his death in Nuremberg on July 1, 1724, he had been appointed the Imperial Geographer for the Holy Roman Empire by Kaiser Karl VI, was a member of the Prussian Academy of Science and named an Imperial "Moscow Agent" by the Czar Peter Alexejwitsch.

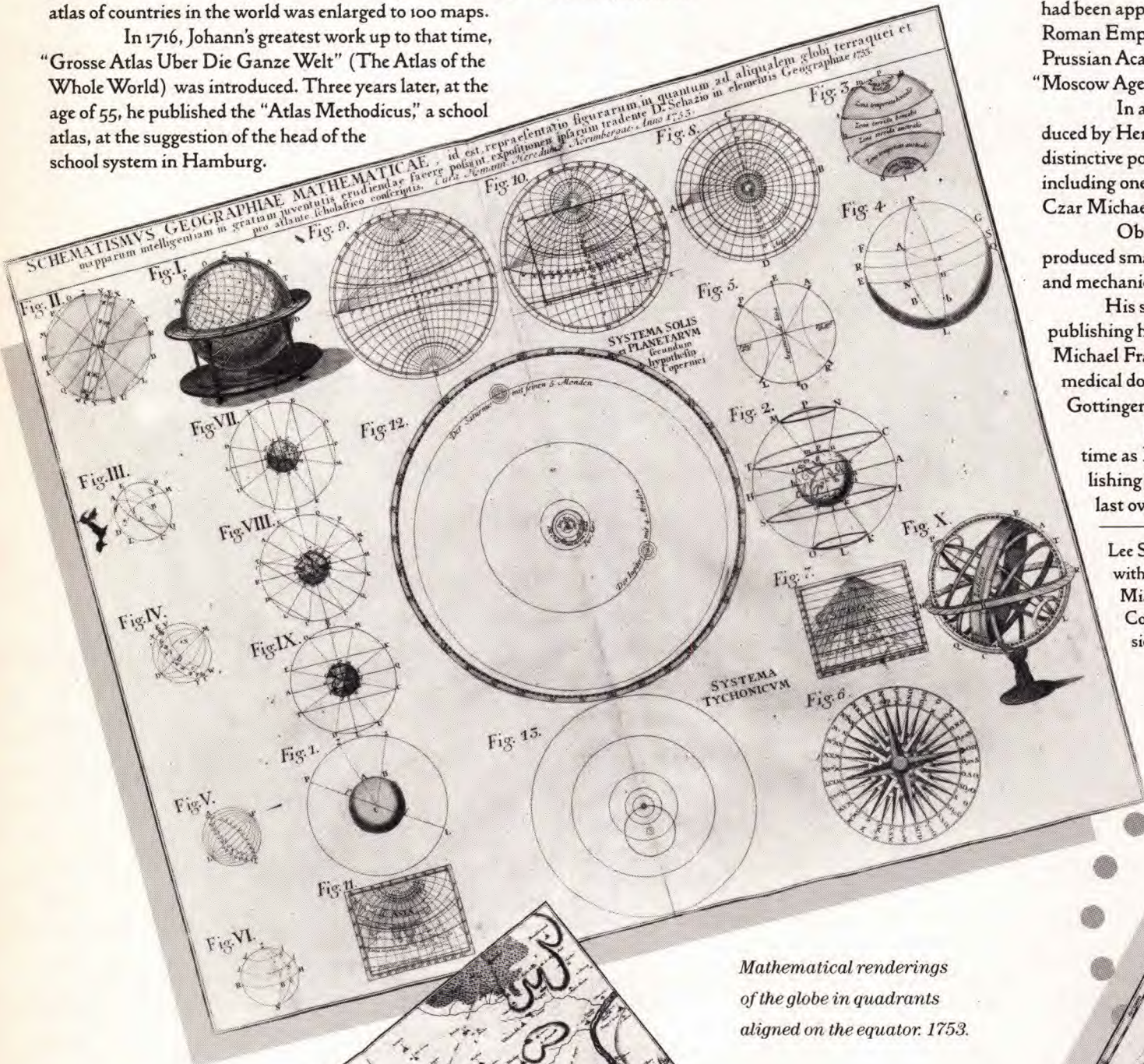
In addition to the extensive body of work produced by Herr Homann in cartography, he also engraved distinctive portraits of many well-known people of the day, including one of Czar Alexi Michailowitsch and one of Czar Michael Fjodorowitsch.

Obviously a clever man with his hands, he also produced small globes, so-called "geographical watches," and mechanical artifacts.

His son Johann Christoph Homann directed the publishing house until he died in 1730, followed by Johann Michael Franz, a gifted friend of the elder Homann and a medical doctor who later was named a professor at the Gottingen university.

Homann's publishing house, known at this time as Homann's Heirs, remained in the map publishing business until 1848, following the death of the last owner.

Lee Sinoff is an advertising and public relations executive with Communications Associates, his own firm in Miami, Florida, and a partner in Lambeth & Nagle Communications. Sinoff is a self-described "professional daydreamer and practicing wordsmith."



Mathematical renderings of the globe in quadrants aligned on the equator. 1753.



City of Paris and surrounding area. Undated.



Great Britain including Scotland and Hibernia. Date illegible.

Background information from:

Dr. Gunter Buchstab
Vereinigung zur Erforschung der Neuren Geschichte e.V.
Bonn, Federal Republic of Germany

Gertraude Benohr, Secretary General
Gutenberg-Gesellschaft Internationale Vereinigung
für Geschichte und Gegenwart der Druckkunst e.V.
Mainz, Federal Republic of Germany

Professor Dr. H. Stehkomper
Gesamtverein der Deutschen- und Altertumsvereine der
Vorsitzende
Cologne, Federal Republic of Germany

Dr. Hermann Rumschottel
Verein Deutscher Archivare
Munich, Federal Republic of Germany

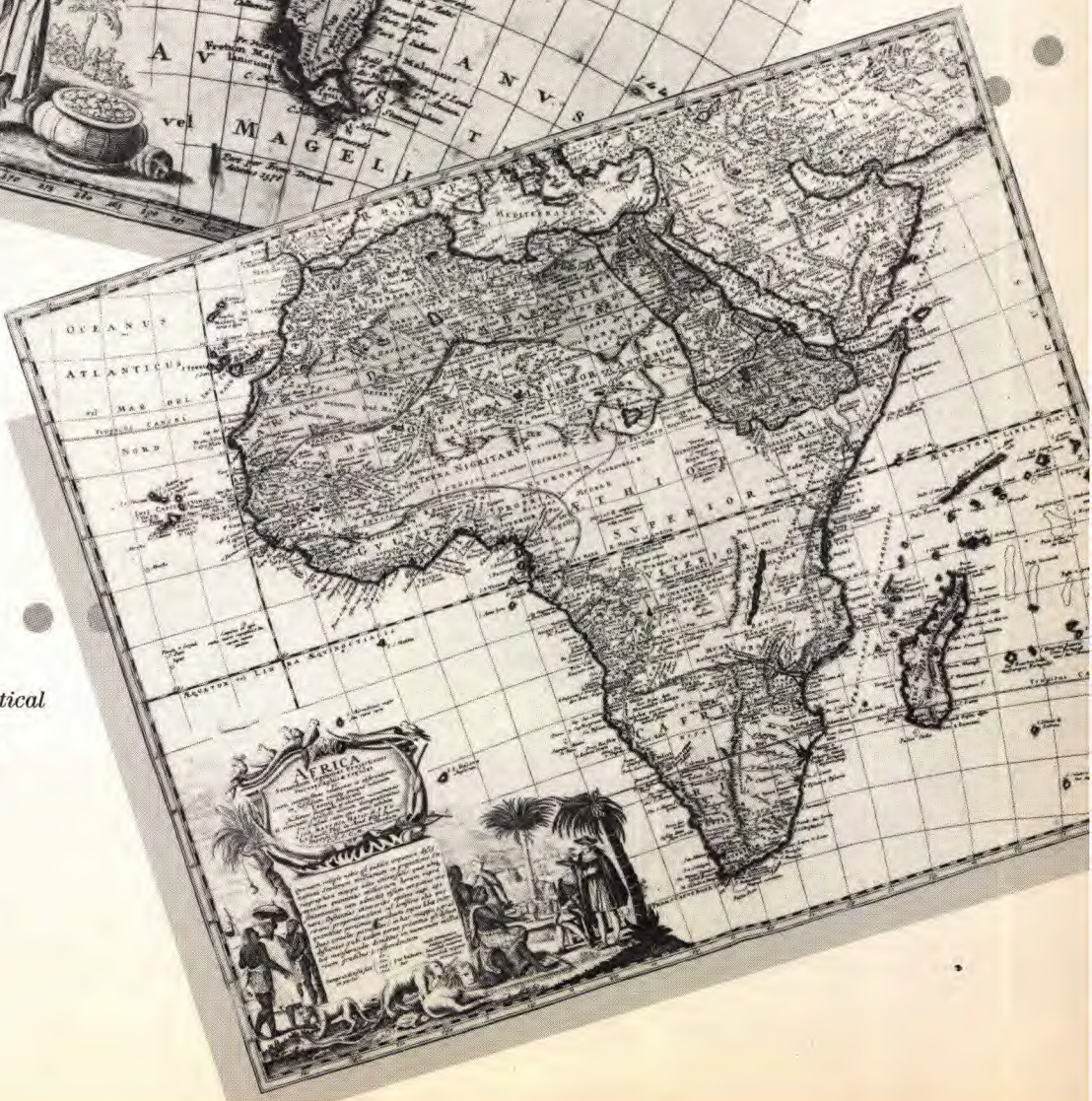
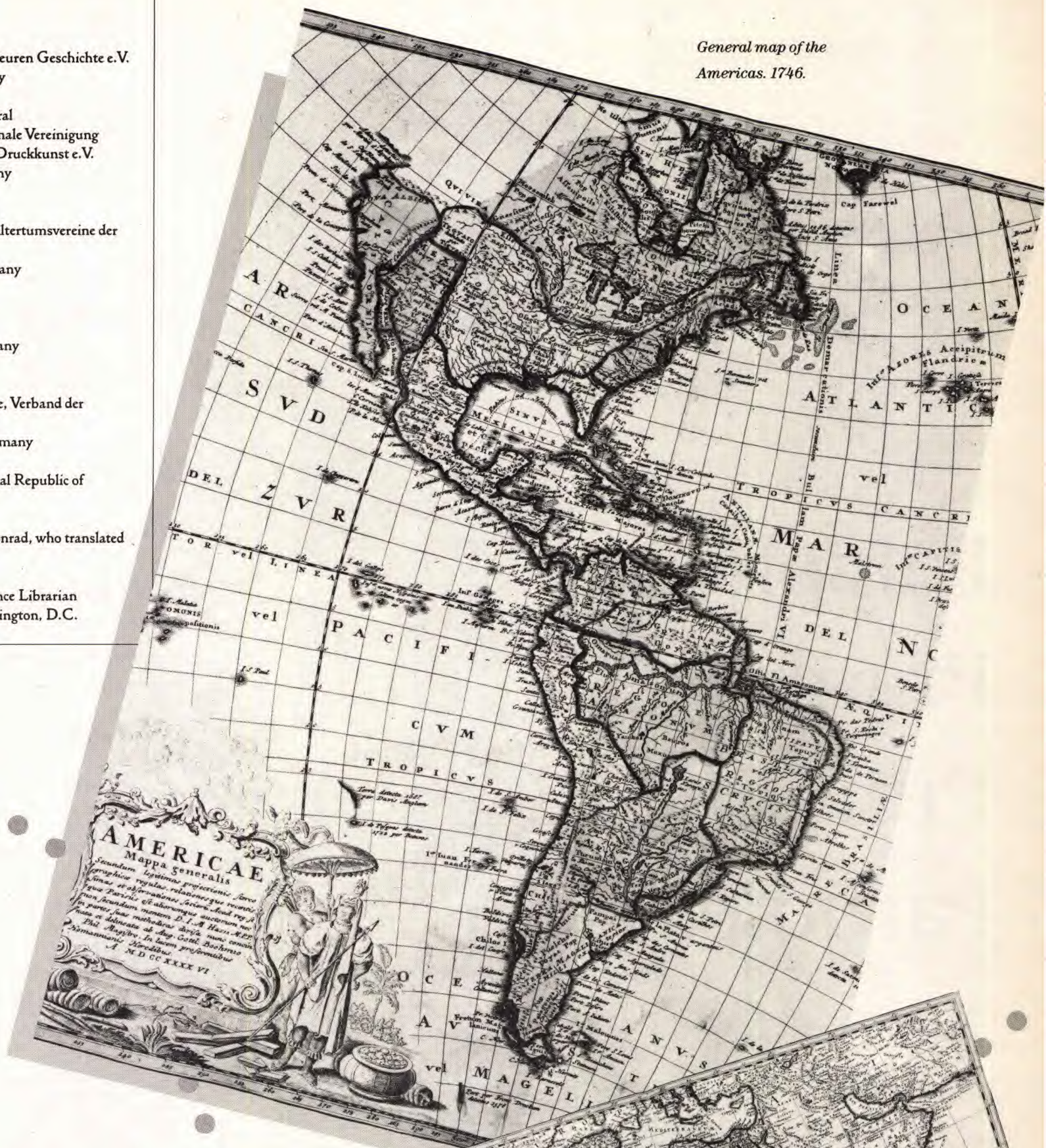
Professor Dr. Rudolf Vierhaus
Max-Planck Institut für Geschichte, Verband der
Historiker Deutschlands
Gottingen, Federal Republic of Germany

The Consulate General of the Federal Republic of
Germany

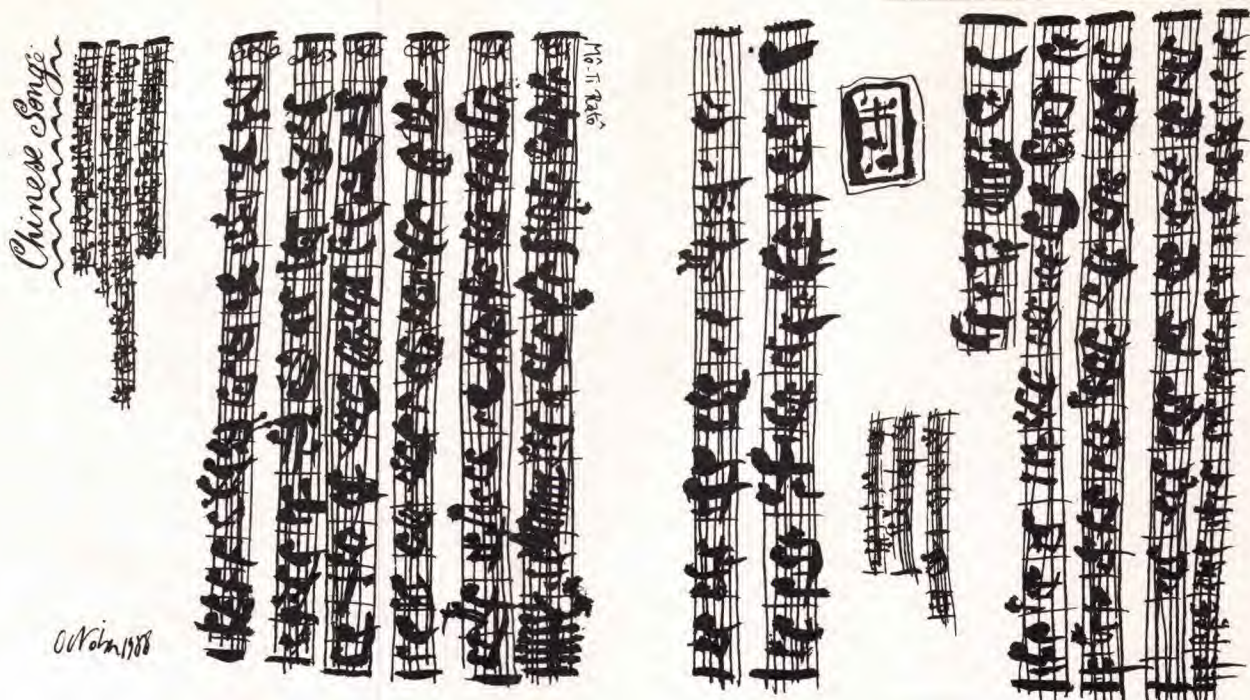
A special thank you to Mrs. Eva Conrad, who translated
several articles for this story.

Patrick E. Dempsey, Senior Reference Librarian
Geography & Map Division, Washington, D.C.

General map of the
Americas. 1746.



Africa, the second optical
projection. Undated.

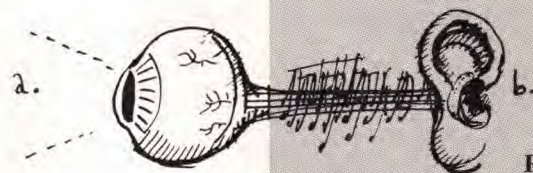


Introducing

Polyphonic Pranks, Puns and Parodies

a chameleon/illustrator who can suit his style to any occasion.

Benoît Jacques,



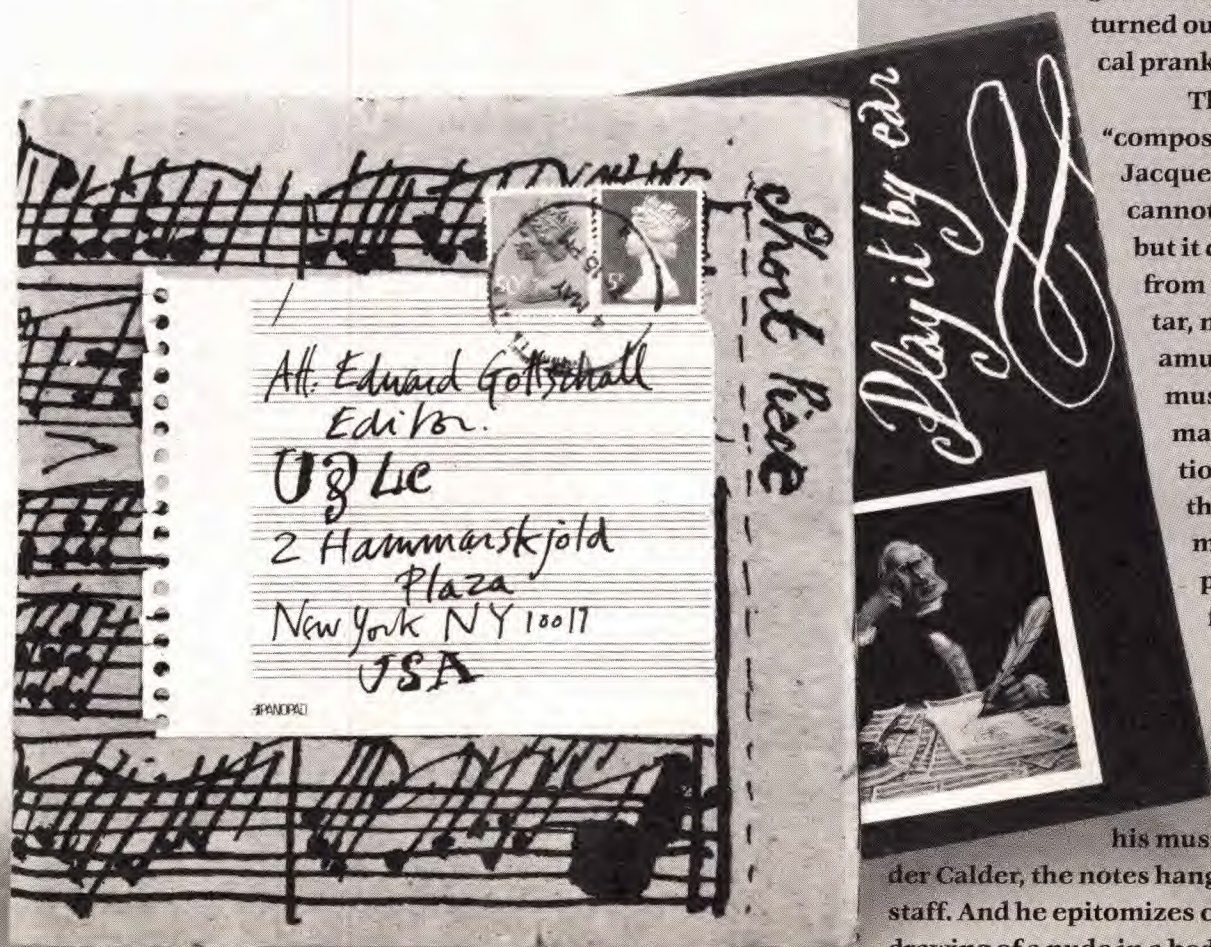
Recently we received a tantalizing little package in the mail. It was crudely wrapped in corrugated board with a frenetic music score scrawled across it. Even the mailing label—a little square of paper torn from a piece of sheet music—had an urgency to it. It was impossible to put off opening it.

Inside we found a little 6 x 6" notebook, containing page after page of musical scores, which the author wanted us to consider for possible publication in *U&C*. For someone who still recalls the notes of a scale by reciting *Every Good Boy Does Fine*, I was immediately intimidated by the frenzied complexity of the pages. But a closer look assured me I had nothing to fear. The compositions

turned out to be a series of musical pranks, puns and parodies.

The gifted and witty "composer," illustrator Benoît Jacques, confessed that he cannot read music either, but it does not deter him from playing flamenco guitar, nor from running amuck through the art and music world for humorous material. In a composition entitled "Marche," the staff and notes meander around the page in marching band formation. His parody of *Eine Kleine Nachtmusik* (A Little Night Music) is printed in white on a midnight black ground. In

his musical homage to Alexander Calder, the notes hang like mobiles on the staff. And he epitomizes chamber music with a drawing of a nude in a bedroom entirely deco-



Calderón

homage musical



rated with music notation. His wit and humor run rampant through the pages, as you can see from those reproduced here.

But we would be doing him a disservice if we left you with the notion that this is the limit of his illustration style. Benoît Jacques is a young man who has lived around... worked around... and been influenced by a number of titans in the graphics world.

He was born in Belgium in 1958, studied drawing in the Fine Art Academy in Brussels for three years and went on to study visual communication in college. Upon graduation in 1979, he was encouraged by his mentors to travel abroad, which he did. Late in 1979 he arrived in London and got a job at Pentagram working for Mervyn Kurlansky and Alan Fletcher. In 1981, with two years of experience under his belt, he traveled to the United States and worked for R. O. Blechman. His stay in the United States was cut short because of his mandatory tour of duty with the army in Belgium, but in 1983 he returned to London and started his solo career as a designer/illustrator. By 1985 he dropped the "designer" from his title and turned all his attention to illustration.

It was bound to happen. Drawing and painting are as natural to him as breathing. Jacques can't keep his hands off a pencil. Wherever he goes... whatever the occasion... he's constantly recording the scene. During his stay in New York City in 1981, he delineated every water tower within his visible radius. At an AGI conference in Garganza, Italy, in the 1970s, he trailed his graphic heroes through meetings, meals, shopping, strolling; and committed it all to paper.

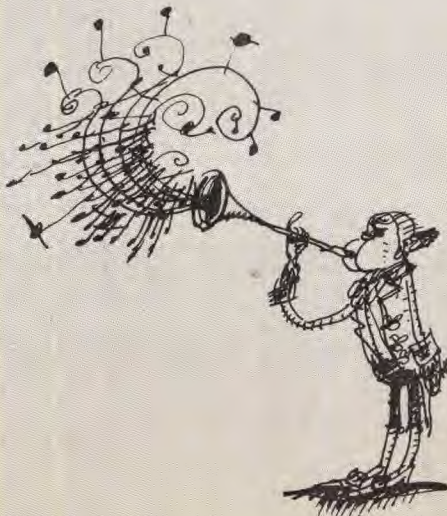
What is remarkable about Jacques' work is that no set of illustrations bears any resemblance to another. He has no allegiance to any style or medium. To be fluent in a range of expressions is his philosophy and his forte. He uses pencils, pen and ink, watercolor, oils, collages, and sometimes a mixture of techniques. He can be humorous, weighty, economical or complex. His main concern is to suit the illustration to the subject. You

would be hard put to recognize his meticulous oil portraits if you judge him by the undisciplined goings-on in these pages.

Benoît Jacques has published a number of promotional books demonstrating his varied styles and techniques. But in a little green book, measuring a mere 3 1/2 x 5", he has composed the most compact, comprehensive portfolio we've seen to date. In 12 little pages with 12 illustrations, he manages to present the entire range of his philosophy, his illustration techniques and his styles so far. (He never closes the book on new experiments.)

His little green book, *Benoît Jacques Illustrates*, his music book, *Play It By Ear*, his AGI conference book and his sketchbook of New York Water Towers have all been printed in limited editions. Anyone interested in one or more of his publications may address inquiries to Benoît Jacques at 95 Hanover Road, London NW 10 3DL.

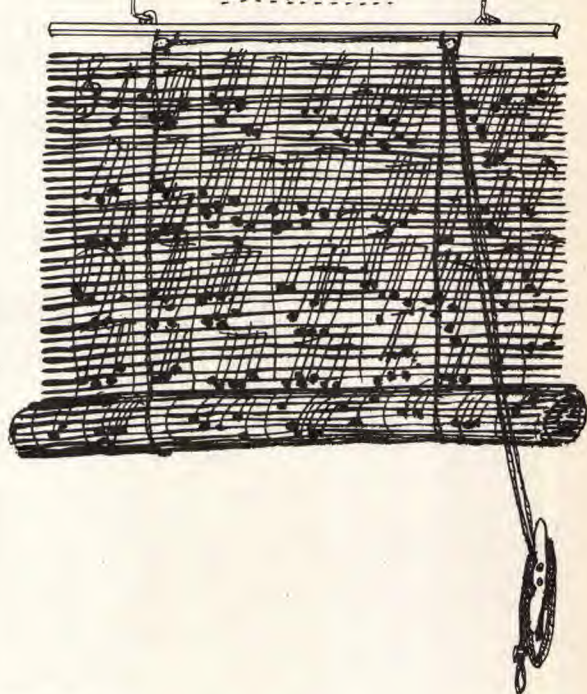
Who knows—by the time this story is in print he may spring yet another surprise on us. M.M.



Marche



Overture



Eine Kleinere Musik

July 1988



A Call for Entries:

Drive Smart, Drive Sober, the theme for this year's Herb Lubalin International Student Design Competition comes from the words of Lara Dhingra of Wilmington, Delaware, whose 1989 essay received first prize (grades 10-12) in the annual Nationwide Poster/Essay Contest sponsored by Mothers Against Drunk Driving and National Car Rental System, Inc.

Mothers Against Drunk Driving (MADD) is a non-profit corporation that was founded in the United States in 1980. It has grown to include nearly 400 chapters in 48 states and four foreign countries. In addition to providing support and services for victims of automobile crashes involving alcohol and other drugs, MADD's mission statement reads "Mothers Against Drunk Driving mobilizes victims and their allies to establish the public conviction that impaired driving is unacceptable and criminal, in order to promote corresponding public policies, programs and personal accountability."

Drive Smart, Drive Sober is the sixth annual Herb Lubalin International Student Design Competition sponsored by International Typeface Corporation. The competition was established in 1984 to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of *U&Ic*, teacher and concerned citizen of the world.

Students throughout the world are invited to submit their visual interpretations of the *Drive Smart, Drive Sober* text. The jury will evaluate each entry for quality of the concept as well as for excellence in design and the use of typography.

Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

The jury:

Saul Bass
Rolf Harder
Michael Peters
Michael Vanderbyl
Jessica Weber

Prizes:

First Prize: The Herb Lubalin Medal and \$5,000.
Second Prize: \$2,500.
Eight Third Prizes: \$500 each.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1990. A selection of the winning pieces will be featured in a future issue of *U&Ic*.

School certification:

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

Entry/hanging fees: None.

Format:

Format is at the artist/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three-dimensional piece, or 35mm color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' X 4' (.915 by 1.22m) or heavier than 15 lbs. (6.8 kg) are not acceptable, but 35mm color slides or photographic prints of them will be accepted, as will VHS (NTSC format) video and 16mm film. Photographic entries should be shot against a black background. Typeset, calligraphic, and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Copy:

The copy that appears between the rules below including the headline, signature, and reprint permission statement must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

Drive Smart, Drive Sober.

...It can all be over in a second. It takes one foolish decision that was avoidable: drinking and driving.... When (an intoxicated person) gets behind the wheel of a car or allows another impaired person to drive, he is playing a deadly game with chance. A game which you win if you're still alive when you get home. Intoxicated persons endanger themselves as well as ...innocent people. Drinking doesn't free you from your responsibilities. It augments them. Before drinking and driving, (people) should consider their readiness for the responsibility of harming someone. The world has unlimited possibilities.... Avoid the path to destruction, drive smart, drive sober.

Lara Dhingra, Age 15.

Reprinted with permission from Mothers Against Drunk Driving.

Artist/designer releases:

Artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for publication in *U&Ic* and for publicity for the exhibition. The artist/designer will receive proper credit for any piece that is reproduced.

Deadline for entries:

All entries must be received by May 18, 1990.

Entry form:

Please attach a copy of the entry form to the back of each submission. Attach the bottom edge of the form only, as it will be removed by ITC prior to judging. Entry forms otherwise affixed cannot be processed.

Where to send your entry:

Drive Smart, Drive Sober,
ITC Center
2 Hammaraskjold Plaza,
New York, NY 10017, USA

Mailing/shipping:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport deliveries will not be accepted.

Postage/customs requirements:

Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through customs.

HAVE YOU:

Included the required text in your submission?

Completed entire entry form?

Affixed entry form at bottom edge only?

Enclosed proof of student status on school letterhead?

Entry Form. Please print or type neatly.

Name of entrant

Entrant's complete home mailing address

Entrant's home phone number

Medium (ink, silk screen, etc.)

Size

Typeface

School

Instructor

School's complete mailing address

Attach at this edge only. Form will be removed prior to the judging.

DRIVE SMART, DRIVE SOBER

Einladung zum Wettbewerb

Fahren Sie geschickt, fahren Sie nüchtern, das Thema des diesjährigen internationalen Herb-Lubalin-Studenten-Entwurfswettbewerbs, stammt von Lara Dhingra aus Wilmington, Delaware, deren Aufsatz 1989 den ersten Preis (Klassen 10-12) in einem jährlich in den USA abgehaltenen Plakat- und Aufsatzwettbewerb einholte. Dieser Wettbewerb steht unter der Schirmherrschaft von Mothers Against Drunk Driving (Mütter gegen das Fahren unter Alkoholeinfluß) und National Car Rental Systems, Inc.

Mothers Against Drunk Driving (MADD) ist eine 1980 in den Vereinigten Staaten gegründete gemeinnützige Vereinigung. Sie ist seither auf nahezu 400 Ortsgruppen in 48 amerikanischen Staaten und vier anderen Ländern angewachsen. MADD gewährt Hilfe und Dienstleistungen für Opfer von Automobilunfällen, die durch Alkohol- oder Drogeneinfluß verursacht wurden. Darüber hinaus besagen die Satzungen dieser Organisation: "Mothers Against Drunk Driving mobilisiert Unfallopfer und andere Betroffene dazu, die Öffentlichkeit davon zu überzeugen, daß Fahren unter Alkoholeinfluß in unserer Gesellschaft unannehmbar und gesetzeswidrig ist, um so entsprechende Regierungsmaßnahmen und Erziehungsprogramme, die der Erhöhung des persönlichen Verantwortungsgefühls dienen, herbeizuführen."

Fahren Sie geschickt, fahren Sie nüchtern, ist der sechste jährliche Herb-Lubalin-Studentendesignwettbewerb unter der Schirmherrschaft der International Typeface Corporation. Dieser Wettbewerb wurde 1984 begonnen zum Gedächtnis an Herb Lubalin, den international bekannten Grafikdesigner, Mitbegründer und Vorstandsmitglied von ITC, Lehrer und besorgten Weltbürger.

Studierende in aller Welt werden hiermit eingeladen, ihre visuelle Interpretation des Textes von **Fahren Sie geschickt, fahren Sie nüchtern** einzusenden. Die Jury wird jede einzelne Einsendung auf Konzeptqualität, sowohl als auch auf Güte des Gesamtentwurfs und der typografischen Gestaltung bewerten.

Wer kan teilnehmen?

Studenten an Kunstakademien oder Hochschulen mit Abteilungen für grafische Gestaltung in aller Welt. Angestellte (sowie deren Familien) von Esselte AB und deren Tochtergesellschaften sind nicht zur Teilnahme berechtigt.

Die Jury

Saul Bass
Rolf Harder
Michael Peters
Michael Vanderbyl
Jessica Weber

Preise

Erster Preis: die Herb-Lubalin-Medallie und \$5000.

Zweiter Preis: \$2500.

Acht dritte Preise von je \$500.

Für jede Arbeit, die für die Ausstellung im ITC Center in New York im Herbst 1990 auserwählt worden ist, wird eine Urkunde ausgestellt. Außerdem wird eine Auswahl von angenommenen Arbeiten in einer zukünftigen Ausgabe von *U&lc* veröffentlicht werden.

Beglaubigung der Schule

Jeder Teilnehmer muß eine Bescheinigung auf dem Briefkopf seiner Lehranstalt vorlegen zur Bestätigung, daß der Teilnehmer Student ist.

Format der Einsendungen

Die Art des Entwurfs steht dem Teilnehmer frei. Anzeigen, Broschüren, Plakate, Werbezeitungen, Spiele, Skulpturen, dreidimensionale Entwürfe, Farbdias (35 mm) oder reproduktionfähige Fotografien werden sämtlich angenommen, solange sie den vorgeschriebenen Text enthalten. Arbeiten, die größer sind als 915 x 1220 mm (3' x 4') oder schwerer als 6,8 kg (15 lbs.) können nicht akzeptiert werden. Diapositive (35 mm), druckreife Fotografien, 16-mm Filme oder VHS-Videokassetten im NTSC Format sind jedoch akzeptabel.

Fotografien müssen einen schwarzen Hintergrund aufweisen. Gesetzte, kalligrafische oder handgeschriebene Texte sind zugelassen. Alle Einsendungen müssen häufigem Anfassen und Herumreichen durch Ausstellungspersonal, Preisrichter und Pressefotografen standhalten können.

Text

Das Zitat, das in der unten/gegenüber erscheinenden Umrandung abgedruckt ist, einschließlich Überschrift und Nachdruckerlaubnis, muß auf allen eingereichten Arbeiten erscheinen. Der Text kann in Englisch oder in jeglicher, vom Entwerfer gewählten Sprache gesetzt oder geschrieben werden.

Fahren Sie geschickt, fahren Sie nüchtern!

... In Sekundenschnelle kann alles vorbei sein. Sie brauchen nur eine törichte Entscheidung zu treffen, die durchaus vermeidbar ist: zu trinken und autozufahren... Wenn Sie im betrunkenen Zustand hinter dem Steuer sitzen, oder wenn Sie einem anderen unter Alkoholeinfluß stehenden Menschen das Fahren erlauben, treiben Sie ein tödliches Spiel. Als Betrunkener gefährden Sie nicht nur Ihre eigene Person, sondern auch unschuldige andere Menschen. Trinken nimmt Ihnen nicht die Verantwortung, sondern es vergrößert sie. Bevor Sie zuviel trinken und dann autofahren, sollten Sie sich Ihrer Verantwortung bewußt sein im Falle, daß Sie jemand verletzen. Die ganze Welt steht Ihnen offen... vermeiden Sie den Pfad zur Vernichtung. Fahren Sie geschickt, fahren Sie nüchtern!

Lara Dhingra, 15 Jahre alt

Abgedruckt mit Erlaubnis der Mothers Against Drunk Driving

Freigabe durch den Künstler

Für diesen Wettbewerb vorgelegte künstlerische Entwürfe können nicht zurückgesandt werden. Wer einen Nachweis dafür braucht, sollte eine Kopie davon anfertigen. Durch die Vorlage Ihrer Arbeit geben Sie ITC die Erlaubnis, diese in *U&lc* zu veröffentlichen und zur Werbung für die Ausstellung zu benutzen. Für jedes Stück, das reproduziert wird, wird der Designer/künstlerische Gestalter ordnungsgemäß namentlich erwähnt.

Annahmeschluß

Alle Einsendungen müssen bis zum 18. Mai 1990 eingegangen sein.

Wettbewerbsformular

Bitte befestigen Sie eine Kopie des Teilnahmeformulars an der Rückseite jeder Einsendung. Befestigen Sie lediglich den unteren Rand des Formulars, da dieses vor der Jurierung von ITC entfernt werden wird. Teilnahmeformulare, die anderweitig befestigt sind, können nicht abgefertigt werden.

Anschrift für Einsendungen

Drive Smart, Drive Sober
ITC Center
2 Hammarskjöld Plaza
New York, NY 10017, USA

Versand

Die Kosten des Versands sind vom Wettbewerbsteilnehmer zu tragen. Bitte sichere Verpackung benutzen, so daß die Arbeiten beim Transport nicht beschädigt werden. Am Flughafen ausgelieferte Einsendungen werden nicht angenommen.

Porto/Zollvorschriften

Bitte achten Sie darauf, daß die Einsendungen mit genügend Porto und den erforderlichen Zollformularen versehen sind, damit sowohl beim Versand als auch beim Eintreffen in den USA keine Schwierigkeiten entstehen. Die Aufschrift "Material for Contest. No Commercial Value" ist normalerweise für die Erfordernisse der hiesigen Zollbehörden ausreichend.

HABEN SIE:

**Den verlangten Text in ihrer Einsendung inbegriffen?
Das Teilnahmeformular vollständig ausgefüllt?
Letzteres nur an der rechten Seite befestigt?
Eine Bescheinigung Ihrer Lehranstalt beigelegt, die besagt, daß Sie Student sind?**

Teilnahmeformular/Bitte mit Maschine oder in klarer Druckschrift schreiben

Name des Teilnehmers

Vollständige Postanschrift

Telefon Nr.

Medium (Tusche, Siebdruck, Gouache, Bleistift, usw.)

Größe der Einsendung

Schrift

Lehranstalt

Professor

Genauere Anschrift der Lehranstalt

Nur an dieser Seite befestigen. Formular wird vor der Jurierung entfernt.

FAHREN SIE GESCHICKT, FAHREN SIE NÜCHTERN!

Une invitation à participer:

Boire ou conduire. Tel est le thème, cette année, de la Herb Lubalin International Student Design Competition. Il est emprunté à Lara Dhingra, de Wilmington, Delaware. C'est elle qui a gagné, en 1989, le premier prix du concours de la meilleure Affiche/Texte organisé chaque année aux Etats-Unis par Mothers Against Drunk Driving et par National Car Rental System, Inc. (l'Association des Mères contre l'alcool au volant et celle des Agents de location de voitures).

Mothers Against Drunk Driving (MADD) est une association sans but lucratif fondée aux E.U. en 1980. Elle compte à présent 400 antennes dans 48 états et quatre pays étrangers. Elle prête aide et assistance aux victimes des accidents de la route attribuables à la boisson ou à la drogue. Son but déclaré est le suivant: "Mothers Against Drunk Driving mobilisent les victimes et leurs partisans en vue de convaincre les masses que l'alcool au volant est révoltant et criminel; en vue aussi de susciter des législations appropriées, des campagnes de dissuasion et un sens des responsabilités personnelles."

Boire ou conduire est le sixième concours annuel Herb Lubalin International Student Design Competition sponsorisé par l'International Typeface Corporation. Ce concours fut créé en 1984 pour célébrer et perpétuer la mémoire d'Herb Lubalin, graphiste de réputation internationale, fondateur et directeur de ITC, de *U&Ic*, enseignant et citoyen du monde.

Tous les étudiants du monde sont invités à proposer leurs interprétations visuelles de *Boire ou conduire*. Le jury appréciera dans tous les projets la qualité de la conception, l'excellence de la présentation et les mérites de la typographie.

Qui peut participer?

Les étudiants, les diplômés ou boursiers des écoles ou sections d'art reconnues, n'importe où dans le monde. Les membres du personnel (et leurs familles) de Esselte AB et de ses filiales sont exclus.

Le jury:

Saul Bass
Rolf Harder
Michael Peters
Michael Vanderbyl
Jessica Weber

Prix:

Premier prix: la médaille Herb Lubalin et \$5.000

Deuxième prix: \$2.500

Huit troisièmes prix: \$500 chacun.

Des certificats seront attribués pour chacun des projets qui aura été retenu pour figurer dans l'exposition qui se tiendra au Centre ITC à New York, en automne 1990. Une sélection parmi les projets couronnés sera reproduite dans un numéro spécial d'*U&Ic*.

Attestation de l'école:

Chaque participant est tenu de fournir une attestation sur papier à entête de l'école où il fait ses études.

Présentation:

La présentation du projet est laissée au choix des participants: annonce, brochure, poster, sous-main, jeu, sculpture, objet à trois dimensions, diapositive en couleur 35 mm ou photo en couleur de qualité, pourvu que le texte imposé y figure. Les pièces dépassant 0,915 x 1,220 m. et 6,8 kilos ne peuvent nous être envoyées autrement que sous forme de diapositives, de photos couleurs, de vidéo VHS ou de film 16 mm. Les photos seront faites sur fond noir. Les compositions en caractères imprimés, en calligraphie ou en lettres transfert sont également acceptées. Tous les envois doivent pouvoir résister aux manipulations du personnel d'expédition, du jury et des photographes de presse.

Texte imposé:

Le texte, le titre, la signature, et le droit de reproduction qui figurent dans l'encadré (au bas de la page d'en face) doivent apparaître dans tout envoi. Il peut être composé en anglais ou tout autre langue au choix du dessinateur.

Boire ou conduire.

... C'est l'affaire d'une seconde, le temps d'une décision idiote et parfaitement évitable: celle de boire alors qu'on doit conduire. S'installer au volant quand on a bu ou laisser conduire quelqu'un qui a bu, c'est provoquer le destin. Et alors, on n'est plus sûr de rien, tant qu'on n'est pas rentré chez soi, sain et sauf. Lorsqu'on a bu, on est un danger. Pour soi-même et pour les autres. La boisson n'est pas une excuse. C'est une circonstance aggravante. Avant de boire et de conduire, songez à vos responsabilités en cas d'accident. La vie est si belle... N'allez pas la détruire. Il faut choisir: boire ou conduire.

Lara Dhingra, 15 ans.

Reproduit avec la permission de Mothers Against Drunk Driving.

Cession de droits:

Les envois ne seront pas retournés. Les étudiants qui veulent en conserver la trace doivent en prendre copie. En nous adressant vos projets, vous donnez à ITC le droit de les publier dans *U&Ic* et dans la publicité pour l'exposition. Toute reproduction sera accompagnée du nom de son auteur.

Date limite:

Tous les envois devront nous être parvenus avant le 18 mai 1990.

Bulletin de participation:

Veillez joindre une copie du bulletin de participation au dos de tout envoi. Prière d'attacher le bulletin par la marge inférieure, car nous le détachons avant le passage du jury. Toute autre fixation est inutilisable.

Adresse:

Drive Smart, Drive Sober
ITC Center
2 Hammar skjold Plaza
New York, NY 10017, USA

Expédition:

Les frais de port sont à charge de l'expéditeur. Veillez à un bon conditionnement afin que vos envois nous parviennent en bon état. Les "bureaux restants" ne seront pas retirés à l'aéroport.

Douanes:

Veillez à affranchir correctement vos envois et à remplir toutes les formalités douanières afin qu'ils puissent bien quitter votre pays et entrer aux Etats-Unis. La formule "Material for contest. No commercial value", inscrite sur l'envoi facilitera les opérations douanières.

Bulletin de participation. A taper ou à écrire en caractères d'imprimerie.

Nom et prénoms du participant

Adresse privée et complète du participant

Téléphone privé du participant

Technique utilisée (encre, silkscreen, gouache, crayon, etc.)

Dimensions ou format de la pièce

Caractère employé

Ecole

Professeur

Adresse complète de l'école

A fixer de ce côté seulement. Ce bulletin sera détaché avant le passage du jury.

RIEN OUBLIÉ?

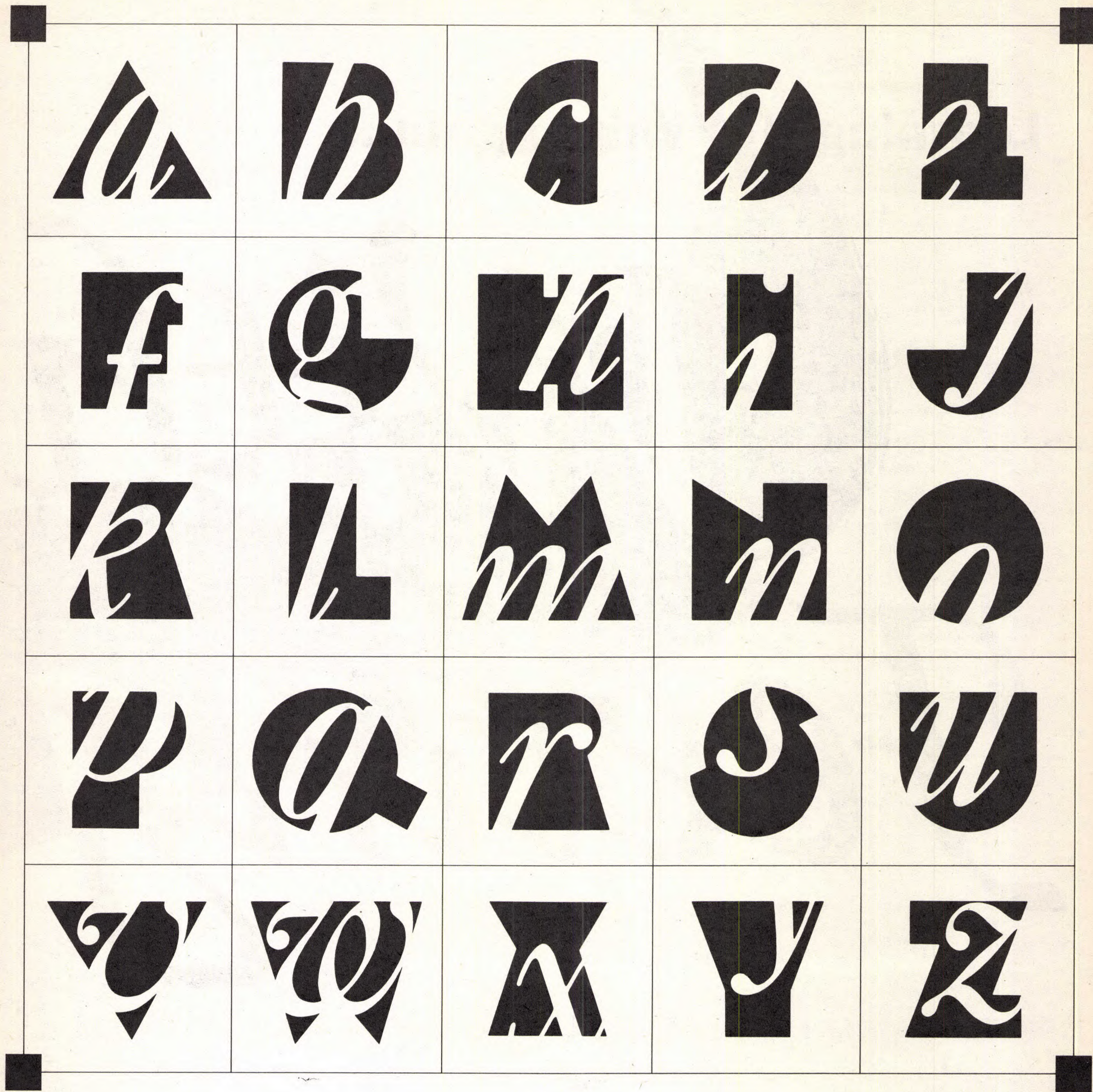
Le texte composé est bien celui que vous avez utilisé?

Le bulletin de participation est bien rempli?

Il est bien attaché par la marge inférieure uniquement?

La lettre à entête de votre école?

BOIRE OU CONDUIRE



Lower & Upper Case for Upper & Lower Case

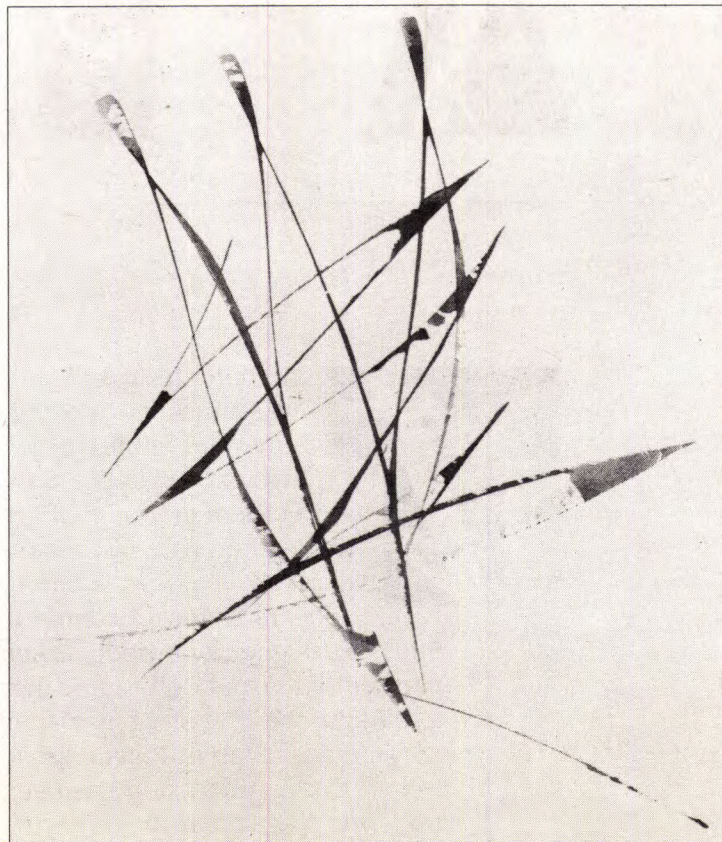


he note designer Lisa Robins sent along with this alphabet was almost an apology. She hoped that she was not "violating any rules, ethical or legal," as her alphabet was derived from two existing typefaces—Baby Teeth and Caslon 471 Italic. "I am a recent graduate of Tyler School of Art, in Philadelphia," she wrote, "and I am not familiar with the do's and don'ts of this business." ● That was in March, 1986. ● In a few short years, Lisa appears to have become more than *familiar* with the business.

She is a designer for a video design studio. She is also co-inventor and a partner of a Visual Communication System being marketed internationally. Along the way, she has managed to pick up a Gold Medal from the Art Directors Club of Philadelphia, became a finalist in a recent Osaka Design Competition, and has been featured in *Print*, *Creativity*, and *Art Direction* magazines. ● From where we sit, she seems to have mastered the do's of the business in record time. ● *M.M.*

Learning to Write Again...

With Feeling



In their first exercises students work with unorthodox writing implements such as twigs, shells, glass shards, wires, strings, etc., and create intuitive rhythmic patterns devoid of content.

**At left: Bodo Kaemmle
Above: Karen Hehnke**

Professor Martin Andersch of the University of Hamburg is worried. He sees a whole generation of young people with disgraceful handwriting taking their places in the world. If their writing is at all legible, it is generally lacking in any esthetic quality or character. Though he blames the educational system, not the students, for the neglect of handwriting, he sees the failure as a threat to our visual environment, our culture and our civilization.

"Lighten up, Professor," we're tempted to say. "So the kids don't write Palmer Method. What of it? They have typewriters, word processors, transfer type..." As for the esthetics, we are past the crude digital type of early computers. These days we have dozens of tasteful typefaces and hundreds of fonts to choose from.

Though he may sound like an old diehard, the good professor, who teaches Design and Lettering, is not at war with technology, old or new. He just wants to be sure our advanced communication techniques don't drag us down into esthetic mediocrity. In his recently published book, *Symbols Signs Letters*, he reminds us that all the beautiful typography we have today grew out of beautiful writing. When Gutenberg's movable type came along, "the most gifted writers in Europe dedicated themselves to the challenge and developed the outstanding type of their time. Typesetting was an elaboration of the art of handwriting."

But in our computer age, Andersch points out, "there is a stagnation in the art of writing." He sees the same forms and shapes developed within the last few hundred years being refined, adapted and recycled for electronic reproduction. Where are the new ideas? The new esthetics? According to Andersch, the high resolution printing and greater economy are not enough. He pleads for expanded esthetic awareness to keep us from

being bogged down in boredom or, worse still, enslaved in mediocrity. He hopes that competent writers and designers will save the day, but "it is imperative that we re-evaluate our attitude toward writing."

With that as his premise, the professor designed a unique program to sensitize his students to words and letterforms, and to teach them to write all over again.

Starting from Scratch

His main objective is "to free my students from indifference and ugliness caused by incompetent previous instruction," and to make writing a joyous process.

For their first exercise the students gather an unorthodox assortment of writing implements such as leaves, reeds, twigs, stones, shells, wood and metal shavings, wire loops, paper clips, nails, ribbons, wires and strings. With the instruction to "forget everything you've learned before," they dip their chosen instruments into rich black ink and create rhythmic patterns on smooth wrapping paper.

Though the scratches and patterns convey no rational meaning, they do communicate something of the writer's emotional or contemplative state. The students eagerly continue the exploration, writing while listening to music, singing, even breathing and screaming in synchrony with their body movements.

Some students find it hard to free themselves of ingrained writing patterns. But with repetition they make

continuous progress toward creating truly original, beautiful forms.

In the next phase, they concentrate on a single character, 2 x 3 inches, written on standard 8 1/2 x 11-inch paper. The shift from lines of aimless writing to the single character intensifies their interest and efforts. Then, still focusing on single characters, they arrange them in a series on a single page; it begins to look like viable text.

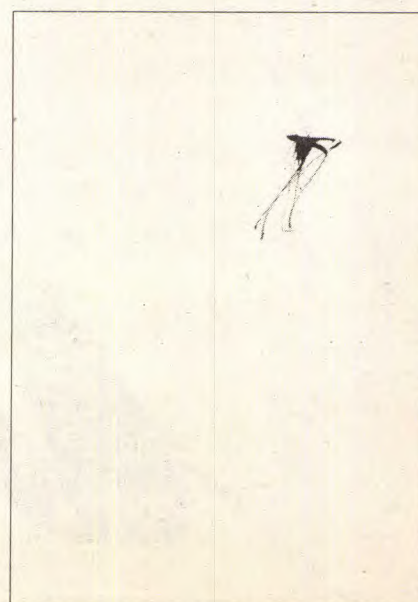
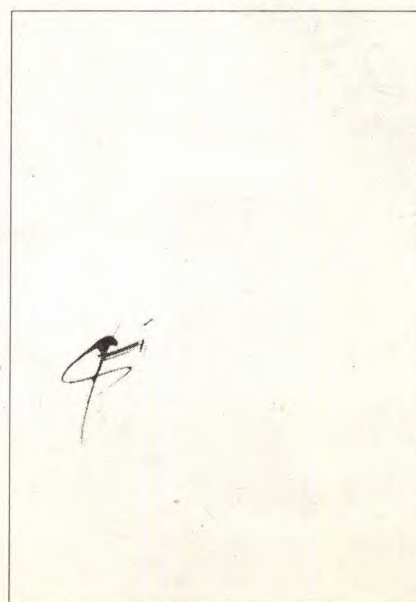
Finally the playful exercises and experiments culminate in the challenge to create an expressive mark, sign or symbol. With a specially chosen writing tool and ink color, the students let preconceived images fly out the window, and they proceed to invent forms that glide, dance, float, stomp, explode, charge or wriggle across the page.

On to Italic

For their first experience with formal calligraphy, Professor Andersch introduces the students to italic. Their preliminary rhythmic exercises have prepared their hands for this free-moving writing style. But now for the first time the students guide their pens in disciplined movements to shape real letters. They use lightweight pens with steel nibs and write on graph paper which helps guide them in the spacing, size and angle of the letters. Later they go on to work

After the initial experiments in rhythmic writing, students concentrate on creating a single esthetic form and composition, still ignoring content.

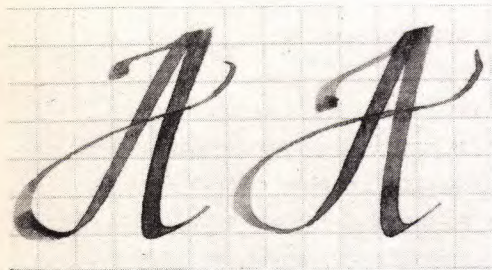
**Kirsten Sledenburg-Everd,
1st semester**



with reed and quill pens which they cut and prepare themselves.

Concentrated practice with a wide-nibbed pen produces the thick and thin strokes and the variations in tonality which sensitize the students to the enormous range of possibilities. Individual styles soon become apparent, and each student must decide for himself or herself what is esthetic and usable.

After extended practice with single letters, words and lines of italic writing, they go on to reproduce an entire text—a poem, an essay, an excerpt of prose—of high literary quality, with special attention to the design of the text on the page.



Prof. Andersch chooses italic for the students' first encounter with conventional letter forms, because it follows naturally from the free-flowing rhythmic writing exercises. After concentrated practice of single letters, they move on to words and sentences.

Sigrid Engelmann

A first attempt at interpretation and expression, using the name "Che" (Che Guevara).

Sometimes hundreds of versions are produced, enlarged and studied in minute detail for form and tonality before a satisfying solution is found.

**Leonore von Bensfield,
1st semester**

Now...with Expression

What calligraphy can do—and typography attempts to do—is express the meaning or emotional mood of text. In the next exercise, students choose words or phrases that convey sentiment, passion, lightheartedness, even ugliness, and try to find ways to interpret them visually. "If their intuition and writing skills are sufficiently developed," says Andersch, "emotions and feelings can be communicated to the viewer." The students turn out dozens of versions before they arrive at their best solutions. In this project the students evolve original, expressive marks that can stand alone as miniature works of art.

Back to the Source: The Roman Alphabet

Once the students have tasted the freedom of fantasy and personal expression, and gained some dexterity with writing implements, it's safe to settle down for an orderly study of the letterforms that are the basis of our Western alphabets. They start practicing the three historic roman scripts: quadrata, uncials and rustic capitals. They analyze the alphabets character by character, make comparative studies of the great Renaissance masters' versions, even reproduce letterforms in three dimensions as they appear on buildings and monuments.

At the same time they are gaining facility with their pens, they are developing an appreciation of the noble, harmonious lines, arcs and angles, as well as the history of these ancient, durable forms.

When they have finished their exercises with the roman alphabet, they put down their pens and pick up pencils, rulers and compasses to learn how drawn letters are translated into typeface characters. They study the writings and works of Bodoni, Didot and Walbaum, are introduced to typographical systems, and proceed to design their first type alphabet.

Themes and Variations

To broaden their horizons, Andersch next introduces his students to other historic writing styles: Carolingian, Gothic, Art Nouveau and Sans Serif forms. They study the structures and interrelationships of characters and then go on to produce pages of text in their own variations of the old forms. Andersch believes that once they grasp the basic structural design and relationships of characters in an alphabet, they have taken the most significant step toward creating their own viable writing systems.

Visible Thoughts... Visible Feeling

By the end of the course Andersch hopes he has inspired a reverence for the alphabet and its role in civilization. Just a handful of characters have made it possible for man to write an infinite number of words—making ideas visible and preservable forever.

But ideal communication is not just a matter of making thoughts visible, no more than listening to robot voices is ideal aural communication.

Our minds may hunger for knowledge, but our humanity cries out for beauty in what we see, hear and read.

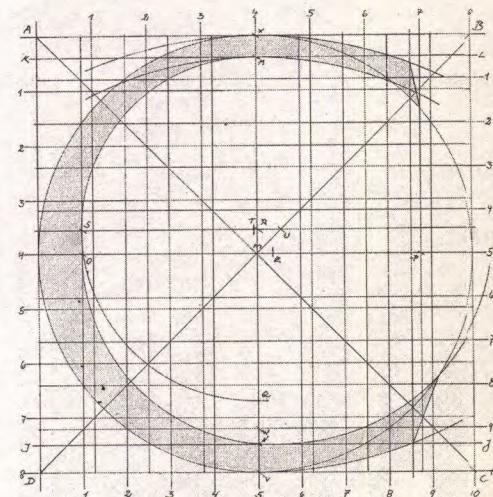
Design students have our future in their hands. They're the ones who will process information—digest it, shape it, color it—and present it to us in visual form. That is why Professor Andersch is so determined to arouse their sensibilities to one of the quintessential elements of communication—writing. He hopes that with understanding and training, they will protect us from boredom and help provide us with a beautiful environment.

The samples of his students' penmanship illustrated in his book* give us every reason to be optimistic about our future.

Marion Muller

**Symbols Signs Letters* by Martin Andersch. Published in English and German by Design Press, Division of Tab Books Inc., 10 East 21st Street, New York, NY 10010. Hard cover. 255 pages. Full color. \$75.

Spuren Zeichen Buchstaben © 1988 by Ravensburger Buchverlag Otto Maier GmbH, English translation © 1989 by Design Press. Reproduced courtesy of Design Press.



Students are introduced to monumental Roman letters with the help of a coordinate system. They also study them in 3 dimensions in practice slates of plaster or beeswax.

**Karin Peinert,
2nd semester**





A single expressive mark made with a glass shard dipped in two colors—red and indigo watercolor.

Rita Cordes,
1st semester



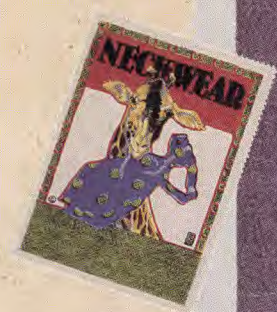
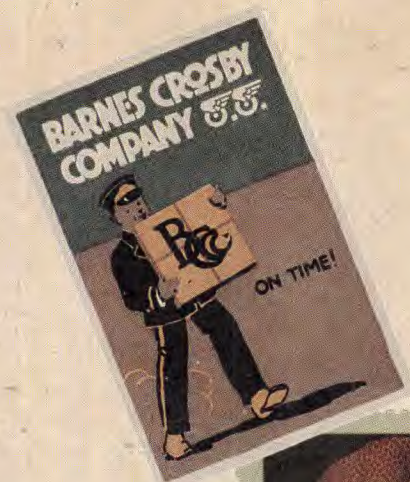
An interpretation of the text, "The Legend of Samarkand," made with a reed pen and wood shavings, in Payne's gray and vermilion tempered with gray watercolor, on pale taupe Fabriano Ingres paper.

Jutta Nachtwey,
6th semester



Students are introduced to typographical systems by reading works of Bodoni, Didot or Walbaum. They also make precise drawings and study the widths, heights and relationships of letterforms before they go on to design their first metal type.

Karen Peinert,
2nd semester



◆ THE ◆

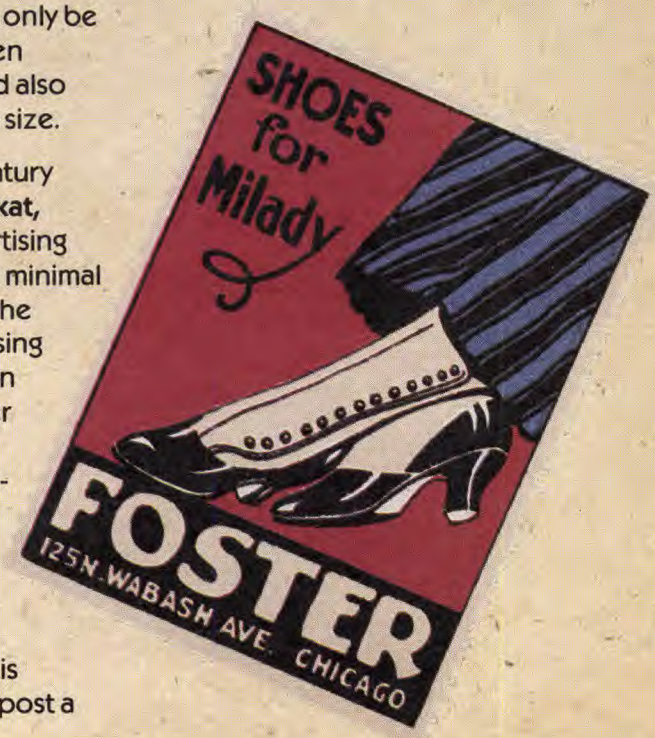
ADVERTISING
STAMP

O R T H E

A R T

O F T H E

L I L L I P U T I A N
P O S T E R



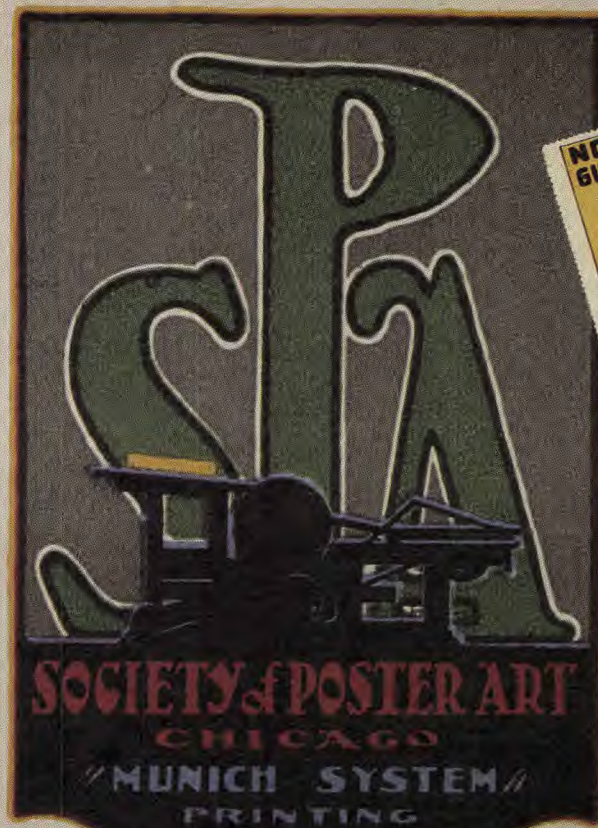
By Steven Heller

A poster must seduce immediately. Like a firefly, its glow lasts only seconds. One vintage book on poster design says the lure must begin from five blocks (or a quarter of a mile) and build to a visual crescendo at five feet away. This means that a successful poster must not only be striking in its original size, but given the prescribed distance, it should also be crystal clear at postage stamp size.

Between the turn of the century and the 1930s when the sachplakat, or object poster (a form of advertising

that began in England and Germany, in which a simple image with minimal lettering was used to show a product or object) was at its peak, the best were those that could be enlarged and reduced without losing any essential visual information. The master of this form was Lucian Bernhard, whose stark, colorful images for Preister Matches, Adler Typewriters, and Osram Lightbulbs—all masterpieces of graphic simplicity—were equally suited for either giant or lilliputian reproduction. Hollerbaum and Schmidt, Bernhard's printer and selling agent, realized the business potential inherent in this versatile medium, and began printing poster stamps as a sideline service to their advertising customers. It was a revelation.

But isn't a poster stamp a contradiction in terms? If a poster is intended for poster, and a postage stamp is in the scrip used to post a letter, then a postage stamp is, in a literal way, a poster.



Semantics aside, what began as an ingenious means to get more printing revenue, soon became a popular method of increasing advertising coverage during the epoch when modern advertising was in its infancy. Ultimately poster stamps became a thriving international industry with thousands of them produced annually.

A wide range of products, services and events were advertised on these perforated manifestos. Insurance agencies, hotels, electric companies, banks, tobacco, food, clothing stores and manufacturers, were among the most devoted users. The esthetic quality was surprisingly high because most stamps began as full-size posters or point of purchase displays which were photographically reduced. Only an exceptional few of the anonymous artists employed by printers designed especially for this miniature form. But there was another inherent quality: even the most cliché-ridden image was curiously transformed into a striking miniature. People have an irrepressible fondness and illogical tolerance for all things miniature.

Because of strict postal regulations that legislated what was proper and improper to affix on mailing envelopes, combined with the rise in more visibly encompassing advertising outlets, underscored by a trend favoring more narrative approaches, the production of commercial advertising stamps was virtually cancelled by the 1940s. Moreover, the questionable notion that consumers would gladly subsidize a merchant by littering their mail with unpaid advertising was not a sound way to run an efficient campaign. The non-commercial stamp (i.e., Christmas and Easter seals) continue, however, to remain popular. Seals are badges of distinction showing the letter writer has financially, or at least, philosophically, supported a worthy cause or political viewpoint.

The stamps reproduced here from Germany, Austria, and the United States, ranging in time from 1910 to 1930, and selected from a collection of over 2,000 stamps, are iconographic fragments of industrial, commercial and art history. In a sense they now commemorate, as effectively as any "official stamp," the burgeoning of free trade and market capitalism. Take for example the stamps for light bulbs, lamps and appliances, they reveal the formidable and unrelenting push by industry for electrification of the private home.

Long ago junk mail replaced the advertising stamp as the favored means of invading the consumer's privacy and consciousness. Given the qualitative paucity of these pesty missives, these lilliputian posters re-emerge from the attic of advertising history as infinitely more appealing.



a woman of letters





2

For most of us, our first experience with the alphabet was pure pleasure. Each time we chanted it correctly, we won a round of applause from the grown-ups. A few years later, the fun was over. We had to labor with pencil or crayon to form the letters to some teacher's satisfaction. The alphabet became just a tool. Like the forks and spoons that had to be managed in order to eat properly, we had to learn to manipulate the alphabet so we could read and write. It's still the same today. Not too many children enjoy letterforms for their wondrous lines, curves, shapes and spaces. But then, not too many children grow up to be Jan Baker.

❶ **Universal Alphabet book**, composed of letters from diverse alphabets, unfolds into a 3-dimensional screen. 30" x 60". Photo: White Light Corp.

❷ **Paper bowls**, with calligraphic detail, inspired by Japanese paper fans, lanterns and screens. Photo: David Colvin.

❸ **3-Dimensional Paper Collage**, crafted of handmade paper, letterpress and hand sewing, in collaboration with typographer Luci Goodman. 20" x 20". Photo: David Colvin.

Jan traces her fascination with abstract forms and letters back to her early childhood. She recalls how the abstract symbols in her first doll's quilt entranced her; especially when, with a blink of her eyes, she could magically interchange the negative and positive shapes. Some years later, when she was allowed to choose a spread for her own bed, she unhesitatingly selected one with an alphabet design.

With such an early sensitivity to abstract shapes and letters, it's not surprising that as an art student, she gravitated toward calligraphy, typography, printing and book design. In fact, almost every project she puts her hand to involves letters and words – not just the hand-bound books, but also bowls, patchwork quilts, hand-knit sweaters and art works, too.

beyond serifs, swashes and strokes

She makes it clear though that her preoccupation with letters goes beyond the pleasure she finds in them esthetically. She is awed by the power of the alphabet; just a handful of characters that enable us to compose thousands of words and express every human idea and emotion.

In a number of projects she has deliberately intermingled letterforms of diverse languages. An accordion-fold book, for instance, contains an alphabet composed of Roman, Greek, Hebrew, Japanese, Phoenician, Hindi and computer characters, among others. In other works, foreign words and English words peacefully co-exist, suggesting the possibility of a universal language that would make international communication and understanding a reality.



3



④ *An early weaving, integrates letters of the alphabet with paper and natural fibers. 20" x 95". Photo: White Light Corp.*

⑤ *Patchwork of woven and collaged papers, old books and natural fibers. 32" x 40". Photo: David Colvin.*

partial to paper

Jan Baker expresses herself in a variety of forms and media. But without question, her favorite medium is paper. She weaves, sculpts, collages and sews with paper. And it is no exaggeration to say she literally pours herself into her work, because she often shreds her own worn clothes to make the paper for her projects. She is also an obsessive collector of small bits and pieces of printed matter – tea tags, notes and labels – which find their way into her works. One pocket book was fabricated out of a thousand such found pieces.

major influences

Her fascination with paper as a medium was strongly prompted by Japanese art and artifacts. She particularly admires the imagination and economy with which they manipulate paper for practical purposes: umbrellas, fans, lanterns, screens and scrolls. Her own paper creations also reflect the Japanese concern for esthetics in even the most utilitarian objects.

When Jan reflects on other influences on her work, the name Sonia Delaunay looms large and bright. Sonia Delaunay, a French painter of Russian birth, was one of the first women artists to achieve her due recognition. In the early 1900s, she stirred up the art world with her experimental geometric compositions in brilliant color juxtapositions. When she applied those designs to fabrics, she opened grand new vistas to textile and interior designers. More than half a century later, her patterns, designs and color inventions kindled sparks in Jan Baker's imagination, too.





6



7

6 **Typographic Collage**, assembled from 500 swatches of colorful printed paper. 30" x 40". Photo: David Colvin.

7 **Universal Alphabet weaving**, combines letters A to Z from diverse alphabets in natural fibers and colors. 30" x 60". Photo: White Light Corp.

8 **Teacher's sweater**, a knitted piece, features a scarlet A on a blackboard-black ground. Other letters appear on the back. Photo: Jan Baker.



8

A more recent influence on her work has come from a series of journeys to India, Nepal, Pakistan, Bhutan and Tibet, where she lectured and traveled. In the textile center Ahmedabad, in India, she participated as a visiting designer at the National Institute of Design. Soon, a travel grant from the Rhode Island State Council on the Arts will take her back to Ahmedabad as an artist-in-residence, where she will concentrate on designing patchwork quilts with Hindi letterforms and weaving on a jacquard loom. To be sure, her immersion in the Asian scene has filled her head with exotic color and design ideas for current and future projects.

Jan Baker has an enviable list of credentials and accomplishments as an exhibitor, award-winner, professor and visiting lecturer. She has made herself felt, seen and heard, from Yale and the Rhode Island School of Design on the east coast, to the University of Southern California at Santa Cruz on the west coast, and across the Pacific in Japan and Asian lands. Although she bears the designation "fiber artist," her commitment to typography makes us feel a special kinship with her.

Marion Muller

The Making of a Prodigy



◀ Arriving at Butterflies' House (1980-81)

▶ The Lion Is Awake! (1983)



▲ Yani (Age 3)

How a Little Chinese Girl Became a National Treasure

You don't have to be an historian or aficionado of Eastern art to recognize that these paintings are the work of a Chinese hand. The agile brushwork, the sensuous puddling of color, the rhythmic energy and rich textures are all characteristic of traditional Chinese form. The surprise here is that the paintings are all the work of a child, Wang Yani.

But Yani's animals—mostly monkeys at first—were fuzzy, furry creatures in authentic animated postures, with accurately shaped heads and a full complement of fingers and toes. With uncanny deftness, she also managed to endow her animals with a full range of human emotions which echoed her own childish wishes, joys and concerns.



▲ A Hundred Monkeys (1984)

◀ The Lotus Flowers Are So Pretty (1986)

Yani was born in 1975, in Guangxi province in southern China. From the time she was a toddler, she was familiar with the smell of oil paint and the look of a painter's easel, and she well understood that working with a brush and paint, as her artist-father did, was serious business.

Yani's imagination knew no bounds. She envisioned monkeys in pebbles and dragons in pine bark. But she also observed real-life animals so intently, she could draw them from memory. Along with her visual acuity and fertile fantasizing, she developed a mature sense of composition. A 35-foot scroll of *One Hundred Monkeys*, produced when she was nine, and her poetic *Last Night I Dreamt I Saw the Racing Egrets*, painted when she was 11, are triumphs of spatial organization.

It's not remarkable that Yani made her first painting—a large black kitten—when she was three. Most children know how to wield a drawing tool at that age. What is awesome about that first effort, and the 4,000 other paintings she produced before she was six, is the sophisticated technique and expressive imagery. Typically, a child's first drawings are simple stick figures with lop-



▶ Don't Fight (1981)

▼ Three Peacocks (1980)





◀The Bananas Have Not Come Out Yet (1983-84)

HEADLINE: ITC NOVARESE MEDIUM ITALIC, BOLD TEXT/FOOTNOTE: MEDIUM, MEDIUM ITALIC CAPTIONS: BOLD; BOLD ITALIC

Considering the tender age at which she started to demonstrate her gifts, Yani qualifies as a genuine child prodigy, even though the concept of a prodigy in visual arts is unprecedented. We know of prodigies in music; almost every recognized virtuoso was accomplished at an early age. Mathematical geniuses also show their aptitude at a tender age, and dancers must be on their toes early on or forget the dream altogether. But in the field of visual arts, even such giants as Michelangelo, Picasso, Miró and Klee didn't show their stuff until their adolescent years.

Especially in China, the celebration of a child's talents is entirely unexpected. In old China, age and experience—not youth—were revered. To become a painter, a novice trained under the guidance of a master artist for years, until he gained the grace and agility to reproduce the traditional brush strokes and washes that were esthetically acceptable. And in modern Communist China, the cult of the individual and self-expression have been anathema.

Yet Yani is recognized and treated like a national treasure in China today, because she had the good fortune to be born at the right time, in the right place and into the right family.

She was just one year old when Mao Zedong, fanatic chairman of the Communist Party died. With his death, a fresh new wind blew through the land. The government eased its stranglehold on the arts. Master painters, weary of the injunction to work only in a social realist mode, returned to their work with renewed interest and creativity. Educators welcomed experimentation, and eagerly encouraged precocious skills and fantastic visions such as Yani's. The fact that the Wang family lived in one of the most geographically dramatic terrains in China, close by Guilin and the Li River with its legendary mountains and mists, was no small inspiration to romantic and impressionable Yani. But most of all, it was her genetic inheritance, coupled with the loving support of her family, that provided her with the nurturing environment a developing artist needs at any age, anywhere in the world.

Through the influence of her father, other noted artists, educators and the Ministry of Culture of the People's Republic of China, Yani's talents have been fully celebrated in China and in parts of the Western world.

She is 14 now, and her work has been exhibited in major cities of China every year since she was four. In the past few years, the Ministry of Culture has also sponsored exhibitions of her work abroad in West Germany, England, Japan, Singapore and the United States. Her most recent exhibit opened last year at the Arthur M. Sackler Gallery of the Smithsonian Institution in Washington, D.C., and will be seen in 1990

at the Nelson-Atkins Museum in Kansas City, Missouri and the Asian Art Museum in San Francisco, California.

Anyone unable to enjoy Yani's paintings "in the flesh" will find the book, *Yani: The Brush of Innocence** a rewarding substitute. It is generously illustrated with 77 colorplates and 52 black and white reproductions of her work. Equally engaging is the scholarly and illuminating commentary contributed by artists, educators and child psychologists.

In all fairness we must observe that Yani, at age 14, is no longer an *innocent*. She is a fully conscious artist, and only time will tell whether she has reached her prime at this tender age, or she will continue to stride courageously into unexplored terrain.

Marion Muller

**Yani: The Brush of Innocence* Published by Hudson Hills Press, Inc. 230 Fifth Avenue, New York, NY 10001-7704 144 pages. Hardcover. \$35 plus tax where applicable.



▲Last Night I Dreamt I Saw the Racing Egrets (1986-87)



◀Yani (Age 14)

Photos courtesy of the artist

*Some tourists go to Paris and pass up the Louvre.
Some go to Rome and resist the Colosseum.
But almost nobody leaves Oslo without a visit to*

T H E

VIGELAND

SCULPTURE PARK

You may not care a fig about sculpture. You may love or hate what you see there, but the Vigeland Sculpture Park in Oslo, Norway, is a "must see" attraction.

This is not a park where you spread a blanket and commune with nature, or find respite from the little crises of everyday life. On the contrary, a walk through the park is a total immersion in the human condition—every joyous and abysmal moment from birth to death. And "walk" is probably too benign a word. After a while you stagger, bedazzled by 192 pieces of sculpture (650 figures in all) that are relentless reminders of what was, what is and what's to come.

The sculpture park itself is not enormous—just 80 acres set within the larger Frogner Park. But it has been a source of enormous controversy. Every gate, every plaza and every piece of sculpture in the park is the work of one man, the native Norwegian artist, Gustav Vigeland. And from the first installations in the early 1940s, the project





B has drawn hosannas from passionate admirers... and derision from equally passionate critics. But to this day, no one who visits the park comes away indifferent.

A trip through the park

The entire park is laid out on an 850-meter axis—approximately one-half mile. You enter the grounds through the main gate of wrought iron and granite and proceed onto The Bridge which crosses over a small lake. Mounted on the parapets on both sides of the bridge are 58 bronze figures, arranged in groups, which speak of joy, anger, fear, strength and stress. Flanking the bridge at each end are tall granite pillars crowned by granite sculptures of humans in mortal struggle with reptiles.

Below the bridge on the lake shore, an area designated as The Children's Corner commemorates the start of life. Eight bronze babies, disporting themselves in characteristic baby poses, are arranged in a circle around a life-size fetus.

Beyond the bridge you step into a rose garden and The Labyrinth which surrounds The Fountain. The Labyrinth, which was also designed by the sculptor, is a convoluted path of inlaid black and white granite. If you follow the path religiously from entrance to exit, you add an extra 3,000 meters (about a mile and three-quarters) to your walk.

The Fountain itself is a giant granite bowl held aloft by six male figures. Water overflows the bowl and cascades down into a large rectangular pool surrounding the fountain. At each corner of the pool five separate sculptural configurations of people-and-tree forms depict the human life cycle. There are 20 such groups in all. The first five portray the innocent joys of childhood. The next ten remind us of the arousal, reveries, torments and struggles of adolescence and adulthood. The last five are about old age. An old man clings to the Tree of Life. Another rages against death. A withered grandmother holds fast to her grandchild while she dreams about the past. In the last grouping, Death's skeleton and the tree branches appear to merge, suggesting that all living things eventually come to the same end.



C

A The Fountain area in Vigeland Sculpture Park, Oslo, Norway, with some of the 20 bronze tree groupings surrounding it.

B Dancing figures and **C** Mother and child, two of the bronze groupings mounted on the parapets of The Bridge. The 58 figures in this section of the park are arranged in configurations that portray aspects of the human life cycle.

D Granite figures on the steps of The Monolith Plateau.



D

As if that were not enough, the life cycle is represented again on the outside walls of the pool basin. Sixty relief sculptures illustrating all the phases of life are mounted in chronological sequence so that they read around the pool like a continuous, never-ending tale. In the beginning a child rises out of the horn of a prehistoric monster. In subsequent panels boys and girls play childish games together, couples engage in a dance of life, a baby is born, a man comes between two women, a woman comes between two men... Finally the relief speaks of old age; the figures stumble, crumble and fade into nothingness. The last panel brings you back to the first, and the story begins again.

From the fountain area, you move up a flight of stairs, through decorative wrought iron gates, also designed by the sculptor, and also depicting human experiences. Now a giant circle of steps, with 36 groups of figures arranged in 12 rows, converge on The Monolith Plateau. This is the highest point in the park, and the Monolith in the center is regarded by some as Vigeland's crowning achievement. The towering 17 meter (50 ft.) column writhes with 121 twisting, twining bodies. The sculptor modeled the column in three sections himself. It was later transferred to a single block of granite by three stone carvers who worked on the project for 13 years.

The 36 granite groups on the steps surrounding the Monolith leave nothing to the imagination. Every emotion and experience is explicitly defined. But the Monolith leaves everything open to personal interpretation. Some see it as a symbol of man's yearning for spiritualism, as a representation of man's interdependence, as a Resurrection. It also resembles a monumental funeral pyre and, quite obviously, a phallus.



E

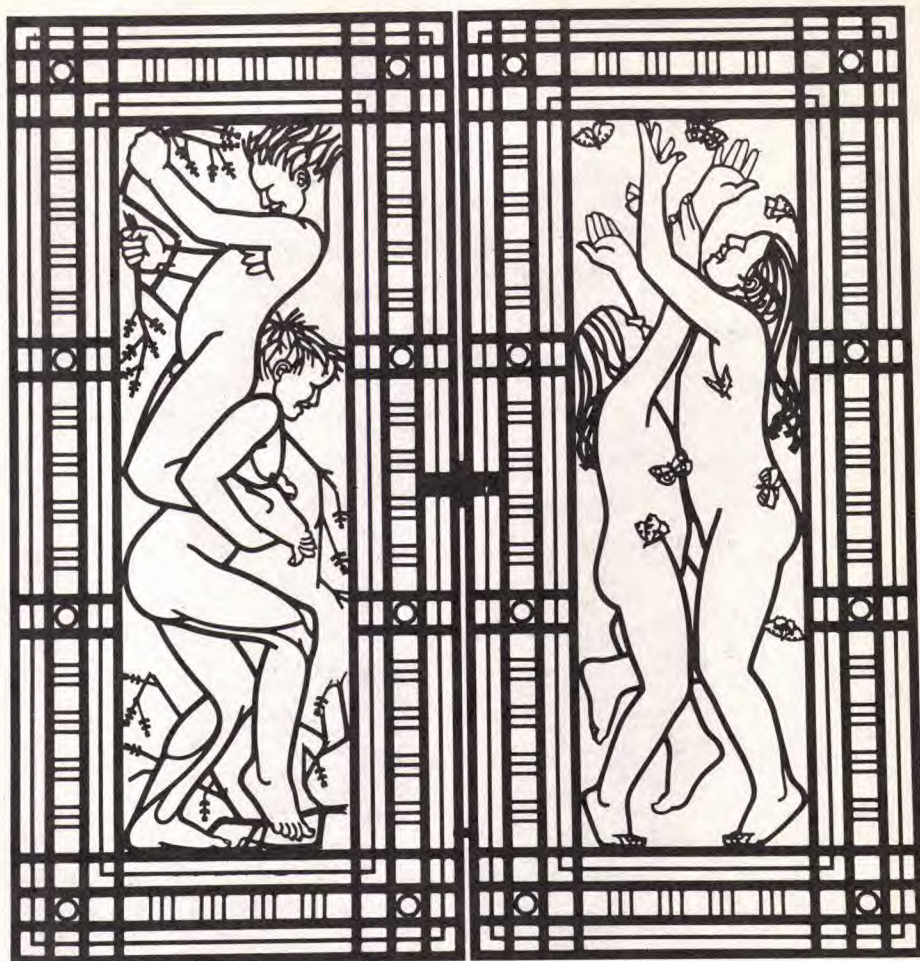
The last two installations on the 850-meter axis of the park are The Sundial and The Wheel of Life. The Sundial is mounted on a 12-sided pedestal with the signs of the zodiac carved into it. Up another flight of stairs you come to the final grouping of figures, The Wheel of Life: seven humans joined in a wreath-like ring. This is the only sculpture in the park that encompasses the entire human life cycle in a single form.

The man and his obsession

He started with The Fountain. Then came The Monolith and its 36 satellite groups. Then The Bridge with 58 more figures. For 40 years he devoted himself to expanding his little universe. You have to wonder what kind of man harbored such a prodigious obsession.

Vigeland (1869-1943) was the legendary starving artist. He had a harsh, alcoholic father who died when Gustav was 17, leaving the family with little financial security and no desirable male role model. Gustav left home at an early age and tried to support himself (as his father did) as a woodcarver. In truth he did poorly, often went without food or lodging, while in his heart of hearts he dreamed of being a great sculptor.

He drew and dreamed incessantly, and was finally "discovered" by a prominent, established sculptor who offered him an opportunity to work and pursue his studies. His skills paid off. He won grants and, with the money, he did what all aspiring artists did, went off to Paris and Italy to study the



F

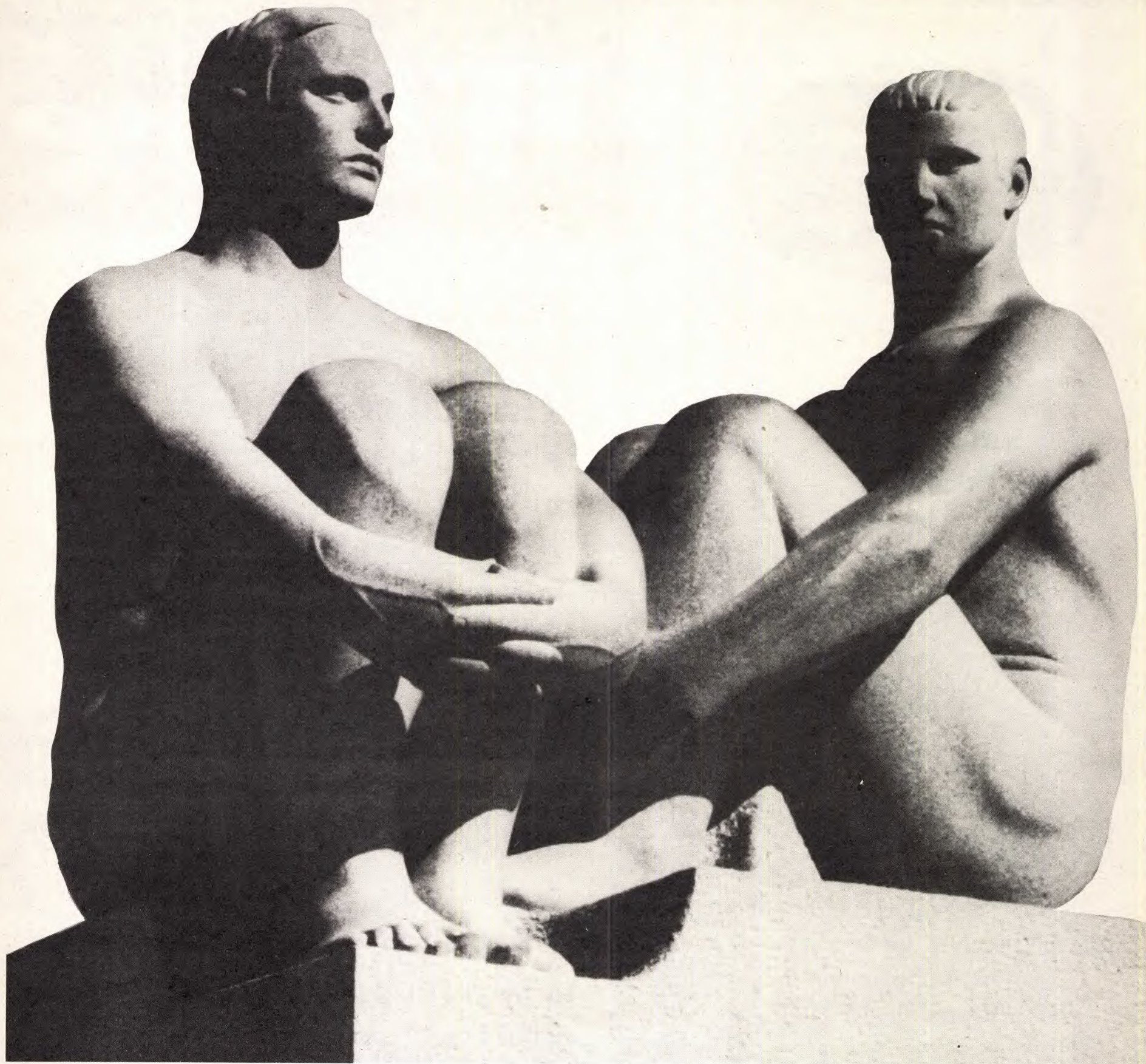


G

great masters. Smitten with the Rodins and Michelangelos he saw, he returned home with visions of monumental sculptures expressing all the emotions and experiences known to man.

While Vigeland earned a fine livelihood in the 1900s modeling portraits of intellectuals and other prominent people, he set to work on a project that was far more profound. It was a fountain, much like the one that appears in the sculpture park today, with all the surrounding sculptural configurations. He envisioned it installed in a prominent site in Oslo, but discussions with the city officials about "where and how" resulted in lengthy arguments, controversy and curiosity on the part of the public. So much so, he was forced to open his studio to allow the public to come and see the work for themselves. The sculptural units overflowed his meager studio into the yard. But the sight of them caused much excitement in private circles and among city officials. Money for the project was contributed by wealthy citizens, but in 1921 Vigeland entered into a contract with the City of Oslo that was unprecedented. He agreed to contribute all his public work to the city for all time, if the city built him a studio large enough to carry out his plan for The Fountain. In addition to the studio, the city agreed to provide him with all the materials he needed, a plaster workshop, a smithy, a stonecutting workshop, all the artisans necessary to execute the projects, and an apartment for his living quarters.

Eventually, The Fountain and all the succeeding sculptural entities that make up Vigeland Sculpture Park were installed in a section of Frogner Park just five minutes distant from his studio.



H

A park full of passion, jealousy and hate

Psychologists can have a field day arguing among themselves over the etiology of Vigeland's obsession. But his sculpture park also ignited controversy and passions across the board.

At the very beginning, Vigeland's contract with the City of Oslo angered other Norwegian artists. They felt he had received an undue share of dispensations, while many artists of merit went unsupported. Religious sects were offended by some of his concepts which were antithetical to, or at least unmindful of, their Bible teachings. And while hordes of tourists enjoyed the open, matter-of-fact Scandinavian attitude toward nudity and sex, many with Victorian sensibilities were appalled by the acres of naked flesh and the erotic implications. On a purely esthetic level, some critics derided his "mannered" style and heavy-handed realism, while others carped about his injudicious handling of rectangular and circular forms in the design of the park itself.

Nevertheless, thousands upon thousands of people are drawn to the park each year. Most are delighted, in this day and age, to look at art that is totally representational and totally understandable. Some are overwhelmed with emotion. Some are numb with sensory overload. Some are bored with the repetitive scenario. But all personal responses and judgments aside, one can only stand in awe of one man's monumental accomplishment.

Marion Muller



E Detail of young girl in a tree grouping surrounding The Fountain.

F Eight different wrought iron gates, similar to this one, open onto The Monolith Plateau.

G A view of The Monolith Plateau. The 50-foot column contains 121 figures carved in a single block of stone. It is mounted on a circle of steps and surrounded by 39 monumental granite figure groupings.

H, I Granite figure groups on the steps of The Monolith Plateau depict physical and emotional states of the human condition.



Where

✕ There are places in this world that are so well characterized we can allude to them without ever mentioning the name. For instance, say “Emerald Isle,” and almost everyone will know you mean Ireland. ✕ On the other hand, there are phrases and expressions that sound like geographic entities, but you’ll never

- 1 Land of the pilgrims’ pride
- 2 Land of milk and honey
- 3 Land of the midnight sun
- 4 Land of the rising sun
- 5 Land of counterpane
- 6 Land of Calvin and oat cakes
- 7 No man’s land
- 8 Dixieland
- 9 The Antipodes
- 10 The Road to Mandalay

and conquests: **11** *The Underground Railroad* was neither underground nor a railroad. It was a system of helping slaves in the U.S. with food, clothing and shelter, as they made their escape from southern slave states to freedom in the north. **12** *The Bridge of Sighs* in Venice, Italy, is a small passageway between the ducal palace and the state prison. Those who passed from the former to the latter might well bemoan their fates. **13** *The Alimentary Canal* levies no tolls. It’s the food canal in the human body which includes all the organs through which food passes from ingestion to excretion—the mouth, esophagus, stomach, small intestine, large intestine and anus. **14** *The Groves of Academe* is that cloistered realm where scholars, teachers and administrators devoted to purely academic pursuits dwell. **15** *The Isles of Langerhans*, small but crucial, are located in the pancreas. The cells of these structures secrete insulin, the hormone that regulates the body’s use and storage of sugar. **16** *Castles in Spain* are not the ones with towers and moats, but unrealistic plans or visions that hatch in the imagination. It’s a phrase attributed to George Herbert, a 17th century English clergyman fond of writing on morals and ethics. **17** *El Dorado*, which means “gilded man” in Spanish, is a mythical land of gold and plenty sought by Spanish explorers, especially in South America. **18** *Moot Point* is not a spit of land as the name suggests. But you might run into it in a court of law or in normal conversation with a friend—it’s a debatable issue, open for discussion. **19** *An Ivory Tower* is a pristine, lofty place where dreamers operate, untouched and unconcerned with reality. **20** *The Silk Route* was an ancient network of roads that extended from the Chinese Empire across to western Asia. Caravans of traders carried silks and exotic goods along it from eastern China to western lands and returned with horses, strange new cultures and religions. M.M.

IS IT?

find them by looking in an atlas. For example, anyone who winds up in “dire straits” is definitely not in a narrow waterway. ✕ Just for fun we’ve compiled a list of “places” for you to locate. Give it a whirl. But if you

don’t feel like standing on your head to research the answers, just turn this spread upside down.

- The Under-ground Railroad** 11
- The Bridge of Sighs** 12
- The Alimentary Canal** 13
- The Groves of Academe** 14
- The Islets of Langerhans** 15
- Castles in Spain** 16
- El Dorado** 17
- Moot Point** 18
- Ivory Tower** 19
- The Silk Route** 20



1 *Land of the pilgrims' pride* is America. The phrase appears in the anthem *America*, written by Samuel Francis Smith, which begins: "My country 'tis of thee..." and is sung to the tune of *God Save the King/Queen*. **2** *Land of milk and honey* refers to Jerusalem. The allusion was first made by a French monk, Bernard de Cluny, who wrote the words: "Jerusalem the golden, with milk and honey blest." They were later included in a hymn by John Mason Neale. **3** *Land of the midnight sun* is Norway. From May–July, the tilt of the Earth's axis exposes this very northern country to sunshine all through the night. **4** *Land of the rising sun* is a universally understood synonym for Japan, because Japan is in the Far East and the sun rises in the East. The Japanese name for their country is, in fact, Nippon, which means "source of the sun." **5** *Land of counterpane* is a cozy bed, celebrated in Robert Louis Stevenson's poem of the same name. **6** *Land of Calvin and oat cakes* is an expression coined by the author, Sidney Smith, describing Scotland in *Lady Holland's Memoir*. **7** *No Man's land* can be any wasteland, or in a war, the tract of land between two enemy camps. **8** *Dixieland* once referred only to Louisiana. But now the name takes in all of the southern United States. The story is: A Louisiana bank once printed ten dollar bills with the French word (French was then the prevailing language in the territory) for ten, *dix*, on them. Subsequently people started to refer to the state as "Dix's Land," later shortened to *Dixie*. **9** *The Antipodes* is the name applied by the British to Australia and New Zealand. Translated from the Greek, the word means foot-to-foot. Geographically it refers to places exactly opposite each other, as England saw herself in relation to those territories. **10** *The Road to Mandalay* has no route number, and you won't find it on a map of Burma. But you will find it in Rudyard Kipling's poem of the same name, celebrating one of Britain's many adventures

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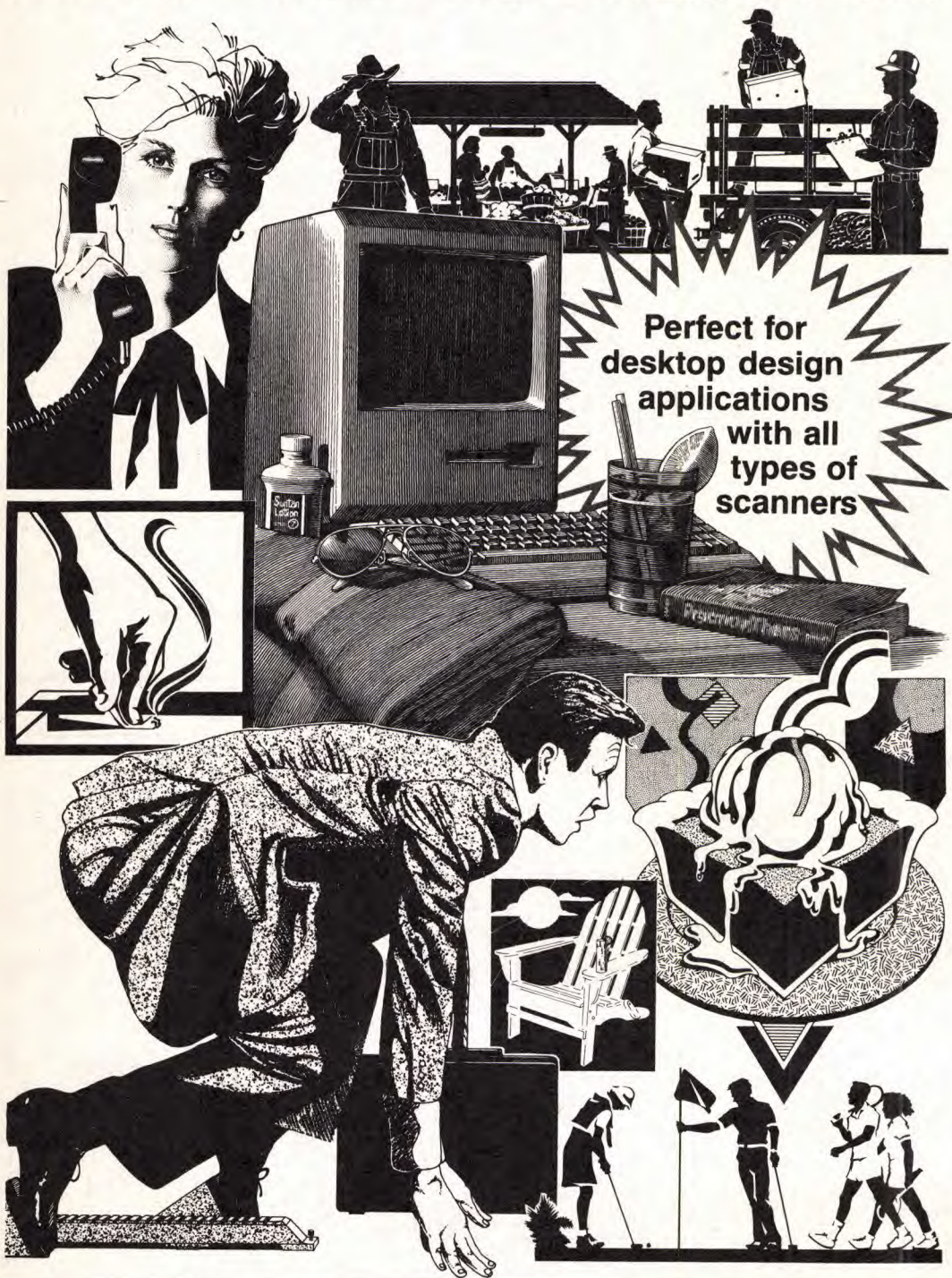
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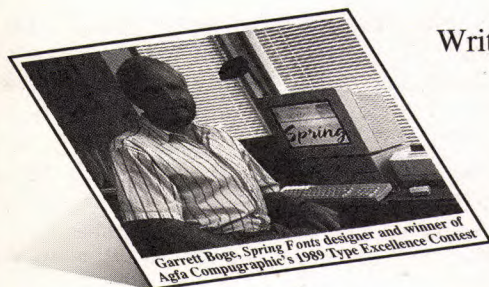
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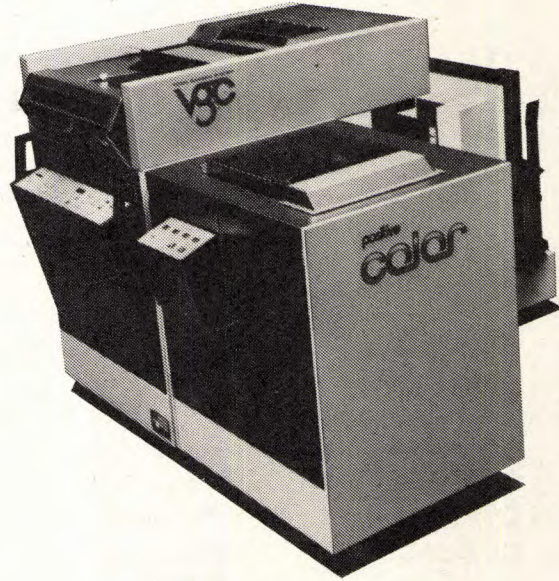


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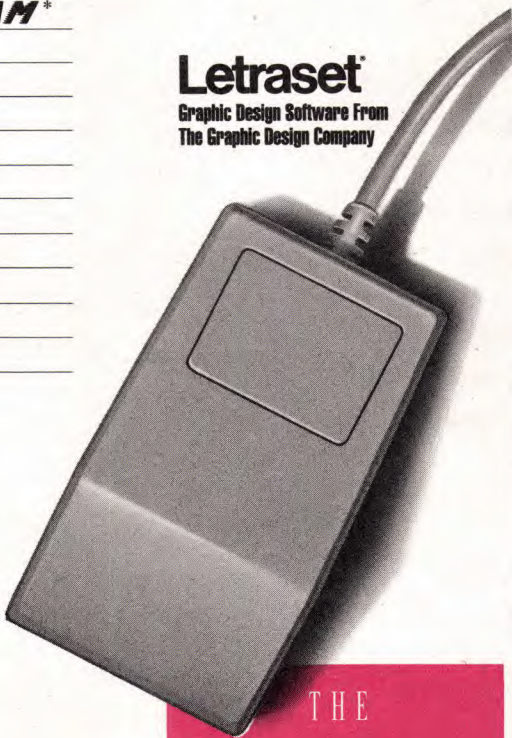
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Bold Condensed

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Demibold Condensed
Bold Condensed

ITC Barcelona®

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Bold
Bold Italic
Heavy
Heavy Italic

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Demibold
Bold
Heavy

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Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
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Bold Condensed Italic

ITC Benguiat Gothic®

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Medium
Medium Italic
Bold
Bold Italic
Heavy
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Bold
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Bold
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Bold Italic
Black
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Book Italic
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Ultra
Ultra Italic
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Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

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Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
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Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
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Bold Italic
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Heavy Italic
Black
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Medium
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Bold Italic
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Book
Medium
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Bold
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Bold
Bold Italic
Black
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Bold Italic
Ultra

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Book Italic
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Medium Italic
Bold
Bold Italic
Black
Black Italic

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Bold
Bold Italic
Black
Black Italic

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Book
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Bold
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Bold Italic
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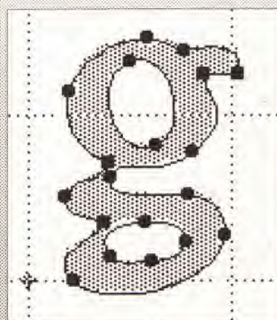
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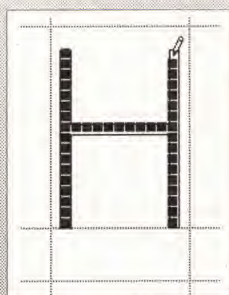


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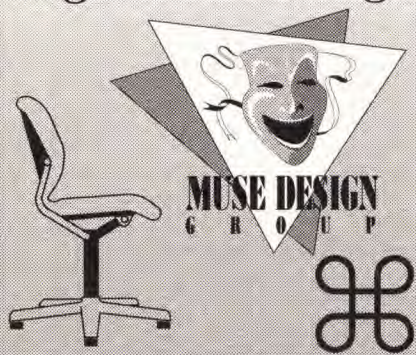
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Minneapolis, MN 55425
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System

Mecanorma

78610 LePerray-en-Yvelines
Paris, France
483.90.90
Dry Transfer Letters

MegaCom, Inc.

3925 Coconut Palm Drive
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Tampa, FL 33619
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Systems

Mephistopheles Systems Design

3629 Lankershim Boulevard
Hollywood, CA 90068-1217
(818) 762-8150
MSD Fonts

Mesac GmbH

Saarstrasse 29
6360 Friedberg/H.
West Germany
06031/3677
UNI.LET (CAD/CAM System)

Microtype

8 Faubourg St. Jean
21200 Beaune
France
Film Fonts Manufacturer,
Alphabet Designers

Mirus Corporation

445 South San Antonio Road
Los Altos, CA 94022
(415) 949-5544
Mirus FilmPrinter

U&Lc

BUYER'S GUIDE

The Business-to-Business Directory of Products and Services in the Graphic Arts & Printing Industries

Category Headings

1. Advertising Agencies
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3. Art Services
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5. Color Proofing
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9. Direct Mail
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- 16a. Publication
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1. Advertising Agencies

Krause Advertising & Design
409 Shelmer
Euless, TX 76039
817-267-5739

The Media Organization, Inc.
40 Underhill Boulevard
Suite 2B
Syosset, NY 11791
516-496-2577
Fax: 516-496-3331

2. Airbrush Services

Hydra Color Systems
61 Maple Valley Drive
Carrollton, GA 30117
404-834-1013

3. Art Services

Froehlich Advertising
Services, Inc.
8 Wanamaker Avenue
Mahwah, NJ 07430-1918
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drawings. Send sample of
work desired.
201-529-1737
Fax: 201-529-1918

Charrette Corporation
31 Olympia Avenue
Woburn, MA 01888
617-935-6000

3a. Typesetting

Metropolitan Graphic Arts
930 Turret Court
Mundelein, IL 50050
312-566-9502

Waldman Graphics
9110 Pennsauken Hwy.
Pennsauken, NJ 08110
201-522-8778

Mates Graphics
658 Allwood Road
Clifton, NJ 07012
201-778-3110
Specializing in magazine
typesetting and prep, in
both desktop and tradi-
tional environments

4. Art Supplies

Charrette Corporation
31 Olympia Avenue
Woburn, MA 01888
617-935-6000
Art, Architectural, Office,
Drafting and Design
Supplies, Equipment and
Reproduction Services.

Grumbacher Inc.
30 Englehardt Drive
Cranbury, NJ 08512
609-655-8282

5. Color Proofing

Identicolor International
720 White Plains Road
Scarsdale, NY 10583
800-346-8815
914-472-6640
Fax 914-472-0954
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sample kit!

6. Color Separations

Stephenson, Inc.
5731 General Washington Drive
Alexandria, VA 22312
703-354-6384
1-800-336-4637

R.O.P. Color, Inc.
501 Bergen Street
Harrison, NJ 07029
201-482-8062
Fax: 201-482-5134

Waldman Graphics
9110 Pennsauken Hwy.
Pennsauken, NJ 08110
201-522-8778

Gotham Graphics Inc.
120 Park Avenue
Lyndhurst, NJ
201-933-8324

7. Computer Graphics

MGI Computer Graphics
2730 North 46th St.
Milwaukee, WI 53210
414-444-3500
Professional quality slides
from Adobe Illustrator,
Aldus Freehand, etc. 1-2 day
service, disk or modem.

Artmania
8961 Complex Drive
San Diego, CA 92123
619-277-0071

8. Desktop Publishing

Microprint
214 Third Avenue
Waltham, MA 02154
617-890-7500

Waldman Graphics
9110 Pennsauken Hwy.
Pennsauken, NJ 08110
201-522-8778

Compatible Systems Engineering
7630 Little River Turnpike
Suite 216
Annandville, VA 22003
703-941-0917

Modern Design
101 South Robertson Blvd.
Suite 204
Los Angeles, CA 90048
213-858-7007

9. Direct Mail

The Mecklerstone, Inc.
220 A Moore Street
Philadelphia, PA 19148
215-271-9800
Fax: 215-271-9803

Epsilon
50 Cambridge Street
Burlington, MA 01803
617-273-0250

10. Direct Marketing

Macmillan Publishing
866 3rd Avenue
New York, NY 10022
212-702-4305

11. Envelope Manufacturing

Double Envelope Corp.
7702 Plantation Road
Roanoke, VA 24019
703-362-3311
Fax: 703-366-8401

Bowers Envelope Company
5331 N. Tacoma Avenue
Indianapolis, IN 46220
312-253-4321

12. Graphic Design Services

U Design
201 Ann Street
Hartford, CT 06103
203-278-3648

Leader Graphic Design, Inc.
1111 W. Dundee Road
Wheeling, IL 60090
708-459-9289

Master Eagle
40 West 25th Street
8th Floor
New York, NY 10010
212-924-8277

Wickham & Associates, Inc.
1215 Connecticut Avenue NW
Washington, DC 20036
202-296-4860
Fax: 202-331-1025

Lee Goodman Design
461 West 47th Street
New York, NY 10036
212-974-0297
Fax 212-582-7062

Fred B. Johnson Co., Inc.
300 East Boundary Road
Chapin, SC 29036
803-345-5482

13. Lithography

First Impressions Lithographic Co.
Adams Court
Plainview, NY 11803
516-333-3343

14. Paper

Coated Paper Division
One Portland Square
16th Floor
Portland, ME 40101
207-774-3557

**International Paper
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1290 Avenue of the Americas
New York, NY 10104
212-459-7300**

Penntech Papers, Inc.
3 Barker Avenue
White Plains, NY 10601
914-947-1600
Fax: 914-997-1238

14a. Distributors

Nashua Corporation
44 Franklin Street
Nashua, NH 03060
603-880-2323

14b. Merchants

**JB Paper
Corporate Headquarters
1121 Springfield Road
Union, NJ 07083
201-964-4500**

15. Pre-Press Services

**Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08110
201-522-8778**

**Horst Graphics Inc.
5422 Antioch Drive
Merriam, KS 66202
913-831-2626**

**Information
International, Inc.
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Culver City, CA 90233
213-390-8611
Computer based systems
for pre-press production
in newspaper, magazine,
technical, financial and
catalog publishing.**

**Unitron Graphics
4710 32nd Place
Long Island City, NY 11101
718-784-9292
Fax: 718-706-0466**

York Graphic Services Inc.
3600 West Market Street
York, PA 17404
717-792-3551

16. Printers

Judd's Inc.
500 Fifth Avenue
Suite 1901
New York, NY 10110
212-921-9180

16a. Publication

American Web
4040 Dahlia Street
Denver, CO 80216
303-321-2422

**Editor's Press Inc.
6200 Editors Park Drive
Hyattsville, MD 20782
301-853-4900
Fax: 301-853-4961**

K & R Printers
32 Main Street
Ellington, CT 06029
1-800-221-6052

**Danner Press Corp.
1250 Camden Avenue S.W.
Canton, OH 44706
216-454-5692**

Bei Graphics
25 West 43rd Street
New York, NY 10036
212-840-3800

**The Sheridan Press
Fame Avenue
Hanover, PA 17331
717-632-3535
Fax: 717-633-8900**

16b. Specialty

Prismagraphics, Inc.
PO Box 703
Milwaukee, WI 53201
414-342-6464

Waldman Graphics
9100 Pennsauken Highway
Pennsauken, NJ 08110
201-522-8778

**MPI Label Systems
450 Courtney Road
Sebring, OH 44672
216-938-2134**

Label Art Inc.
1 Riverside Way
Wilton, NH 03086
603-654-6131

16c. Offset-Web-Commercial

**Jay Printing Company
Warwick Industrial Drive
Warwick, RI 02886
401-739-7200**

The Hickory Printing Group, Inc.
542 Main Avenue Southeast
PO Box 69
Hickory, NC 28603
704-322-3431
Fax: 704-328-5415

**S. Rosenthal & Company
9933 Alliance Road
Cincinnati, OH 45242
513-984-0710
Fax: 513-984-5643**

Franklin Printing Company
Bunting Lane
PO Box 465
Primas, PA 19018
215-629-1001

**Modern Graphic Arts, Inc.
3131 13th Avenue North
St. Petersburg, FL 33713
813-323-3131**

Halben Graphics
29th Street and Mitchell Avenue
Allentown, PA 18105
215-797-6860

**Madden Graphics
1147 West Jackson
Boulevard
Chicago, IL 60607
312-738-6000**

Industrial Printing Company
1635 Corning Drive
Toledo, OH 43612
419-476-9101

Histaccount Printing Company
965 Walt Whitman Road
Melville, NY 11747
516-351-4900

**Alladin Graphics &
Printing
454 Swedeland Road
King of Prussia, PA 19406
215-275-2244**

RR Donnelly
100 5th Avenue
Waltham, MA 02254
617-466-9100
Fax: 617-466-9125

Marsden Reproduction, Inc.
30 East 33rd Street
New York, NY 10016
212-725-9220

Herlin Press Inc.
475 South Hefferoran Drive
West Haven, CT 06516
203-934-6346

**Grafika Commercial
Printing, Inc.
PO Box 1714
Reading, PA 19603
215-375-8474**

Gray Printing Company
401 East North Street
Forsoria, OH 44830
419-435-6638

Science Press
300 West Chestnut Street
Ephrata, PA 17522
717-733-7981

**Williamhouse Regency
28 West 23rd Street
New York, NY 10010
212-691-2000 Ext.551**

Color Act
10300 Watson Road
St. Louis, MO 63127
314-966-2000
Fax: 314-966-4725

Nahan Printing Co.
6380 Saukview Drive
St. Cloud, MN 56302
612-251-7611

**Morrison Printing Co.
1135 West Morris Blvd.
Morristown, TN 37814
1-800-251-0975
Fax: 615-586-0322**

The John Roberts Company
9687 East River Road
Minneapolis, MN 55433
612-755-5500 Ext. 405

**CPS Industries
1715 Columbia Highway
Franklin, TN 37065
615-794-8000
Fax: 615-791-5131**

Mercury Press Inc.
7550 Industrial Drive
Forest Park, IL 60130
312-771-5700

Burel & Fletcher Co., Inc.
321 West 7th Street
Kansas City, MO 64105
816-842-1122

Clarke and Courts, Inc.
2929 Stemmons Freeway
Dallas, TX 75247
214-638-4400
Fax: 214-637-0614

Lakeway Publishers Inc.
1609 West 1st North Street
Morristown, TN 37814
615-581-5603

Classic Company
318 Racquet Drive
Fort Wayne, IN 46825
219-484-9061
Fax: 219-483-3184

Lebanon Valley Offset Inc.
Box L
Annville, PA 17003
717-867-3612

Federated Lithographers
369 Prairie Avenue
Providence, RI 02901
401-781-8100

Media Printing
8050 NW 74th Avenue
Miami, FL 33166
305-888-1300

**Consolidated Revere
Graphics
5050 Parkside Avenue
Philadelphia, PA 19131
215-879-1400**

Contort & Co., Inc.
47-47 Austell Place
Long Island City, NY 11101
718-729-8900
Fax: 718-786-7785

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BUYER'S GUIDE

The Business-to-Business Directory of Products and Services in the Graphic Arts & Printing Industries

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1. Advertising Agencies

Adverama Etc. Creative
829 Darrow Road
Twinsburg, OH 49870
216-425-4446 **1**

Fowler Communications Inc.
2725 Devine Street
Columbia, SC 29205
803-799-7550

E B Advertising Display
2037 Wales Road NW
Massillon, OH 44646
216-799-7550

Casey Associates, Inc.
214 Maple Street
Holyoke, MA 01040 **2**
413-534-7371

5. Binding

Ahead Equipment Co.
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West Babylon, NY 11704
516-957-3681



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Rates and Circulation

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Bold Company Listing	\$ 75.00	\$ 70.00	\$ 65.00
Super Bold Company Listing	\$125.00	\$115.00	\$110.00
Additional Line	\$ 50.00	—	—
Additional Listing (under diff. heading)	\$ 50.00	—	—
Logo Listing (2 1/4" x 1 3/4")	\$325.00	\$300.00	\$280.00
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Advertising bookings are due the Friday 6 weeks prior to publication date.
Advertising materials are due the Friday 5 weeks prior to publication date.

Call **1-800-825-7638** and see how you
can qualify to be listed!

or write:

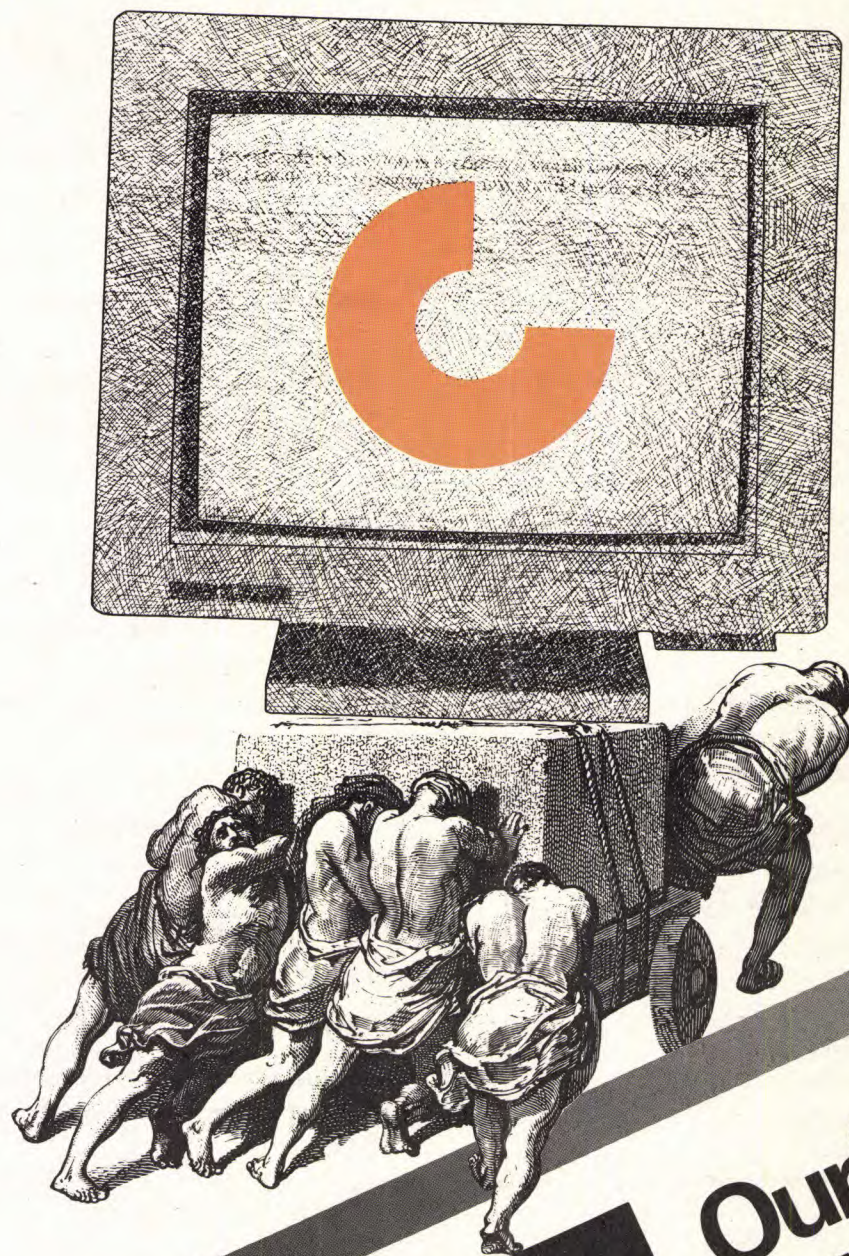
The U&Ic Buyer's Guide
162 Wall Street
Princeton, NJ 08540
FAX: 609-921-7296

Circulation
150,000

Industries served
21% Printing, Publishing and Typesetting
34% Government and Education
45% Advertising, Design and Production

Advertising Closing Dates

1990:	Issue	Closing
	17.1	1/12/90
	17.2	4/13/90
	17.3	7/13/90
	17.4	10/12/90



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Circle 219 on Reader Service Card

Who set
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U&lc?

Characters

Characters Typographic Services Inc.
5 West 36th Street, New York NY 10018 212/947-0900 Fax 212/695 5594

Circle 218 on Reader Service Card

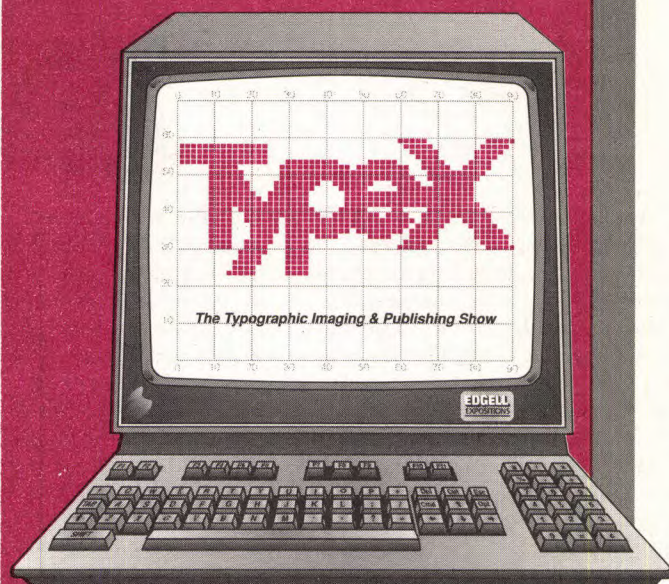
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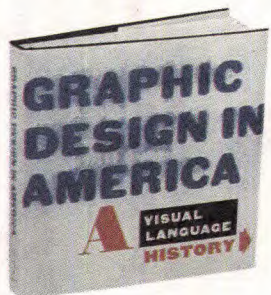
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P. O. Box 6470
Duluth, MN 55806-6470

T65



new arrivals

#1048
Graphic Design in America
 Edited by Mildred and Phil Friedman



Graphic Design in America is thought-provoking, informative, contemporary in outlook and an excellent book for all concerned with making graphic design work most effectively today. Billed as "a visual language history," this comprehensive work is based on an exhibition held at the Walker Art Center and was developed in cooperation with the American Institute of Graphic Arts. The text is not just a history, but a critical examination of American graphic design from 1829 to 1989. It analyzes the cultural and technological developments of the discipline and relates them to changes in American history.

An interesting feature is the creative time-line which uses the terms of American presidents as a reference. It was developed by Ellen Lupton, curator of the Herb Lubalin Study Center of Design and Typography at The Cooper Union, and designer/writer J. Abbott Miller.

Critical essays review Graphic Arts for the Public Welfare, Changing Technology Changing Design, Design in the Service of Commerce, Europeans in America, From the Poster of Protest to the Poster of Liberation, A Zero Degree of Graphics, and an opening essay threading the others together and written by Mildred Friedman, design curator of the Walker Art Center.

A valuable feature of this book is the series of interviews by Steven Heller, with such major designers as Saul Bass, Aaron Burns, Matthew Carter, Ivan Chermayeff, Muriel Cooper, Milton Glaser, Richard and Robert Greenberg, April Greiman, Tibor Kalman, Alexander Liberman, Leo Lionni, Cipe Pineles, Paul Rand, Louis Silverstein and Bradbury Thompson.

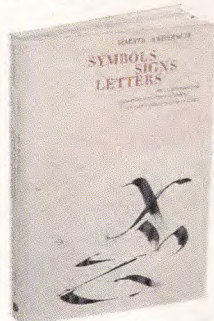
Also of great value are the set of designer biographies and the selected bibliography.

264 pages. 10 1/4 x 10 1/4". 390 illustrations, 80 in color. Hardcover.

#1048
\$49.50, U.S. and Canada.
Elsewhere, \$68.00.



#1049
Symbols, Signs and Letters
 by Martin Andersch

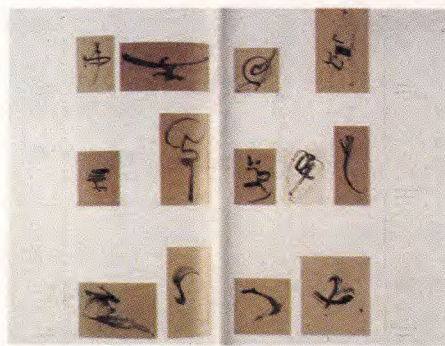


For a change, here is a book not so much to read as to be looked at. Very brief text reviews the state of handwriting today, and there are thoughts on italic handwriting, Roman letters and the use of the alphabet to visualize linguistic events. The author's style is to play instructor to you, the student, as he takes you through the various levels of techniques, use of inks and materials, to learn and master this fine craft and understand the subtleties of the fine art of handwritten communications.

The author is a professor of design and an instructor of calligraphy at the Fachhochschule of Hamburg, Germany. Virtually the entire book displays exquisite examples, elegantly reproduced, of calligraphy produced in his classes. The result is a visual banquet. Provocative thoughts add consideration to many pages, such as, "spoken symbols of spoken ones," (Aristotle). An illustrated glossary follows the calligraphy pages.

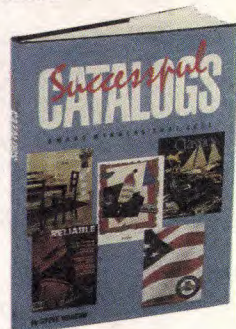
If you are an instructor or serious student of the art of hand lettering, then this is a "must have" title for your shelf.

256 pages. 8 1/4 x 12 1/2". Hardcover.
#1049
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Elsewhere, \$90.00.



To Instructors of Graphic Design. Due to the nature of this book and the value it has for both teacher and student, the U&Ic BookShop will make this book available to recognized instructors at a special educational rate. Please contact the U&Ic BookShop for ordering.

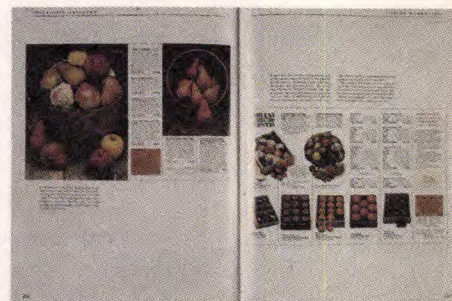
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Successful Catalogs
 by Steve Warsaw



With the two-income family often too busy to shop, and the cost of door-to-door sales calls becoming prohibitive, the catalog is becoming an increasingly important sales tool. Of course, the designer's role in maximizing the catalog's sales effectiveness is crucial. *Successful Catalogs* is a profusely illustrated, full-color book. The text and illustrations state the sales problems and explain the how and why behind the solutions. Forty-six catalogs are case-historied. Each has received awards in national competitions evaluating them for effectiveness as marketing tools as well as for outstanding design and printing.

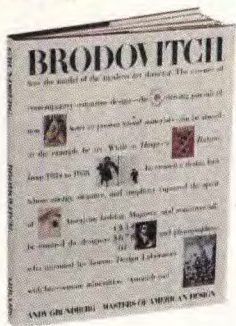
Five kinds of catalogs are reviewed. The categories, and one example of each, are: Retail, Saks Fifth Avenue; Business-to-Business, AT&T; Incentive, Sperry & Hutchinson, Inc. (Green Stamps); Dealer, Laura Ashley; and Niche Marketing, Museum of Marketing Art.

222 pages. 9 1/4 x 12 1/4". Hardcover.
#1050
\$49.95, U.S. and Canada.
Elsewhere, \$64.95.



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#1051
Brodovitch
 by Andy Grundberg



"Astonish me!" was Alexey Brodovitch's constant admonition to his students, many of whom also became internationally acclaimed. In his own work Brodovitch astonished the American advertising and publishing design scene from the 1930s into the 1960s. He brought the best European photographers to New York and nurtured the careers of many American photographers, including Richard Avedon and Irving Penn. His impact on design vitality and effectiveness, and on designers was, and still is, colossal.

This beautiful book gives today's designers, or users of design, much to admire and think about. Brodovitch's work was provocative, stimulating, exciting; these pages are bound to open your mind and spirit to new sensations and new solutions. He was a master of capturing the reader's eye and impressing the mind and heart. *Brodovitch* will be devoured by everyone concerned with making visual communications most successful.

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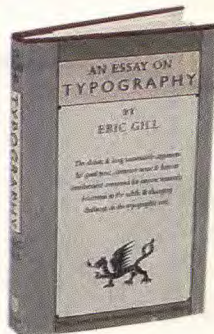
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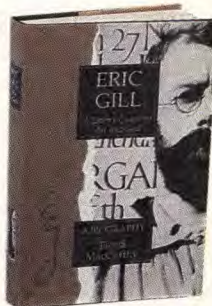
#1041
An Essay on Typography*
 by Eric Gill



This fine reprint is Gill's personal manifesto. His visions, reactions and social commentary on his own life and times will stimulate you into lively mental conversations with him. A worthwhile addition to your office shelf as well as your personal library.

133 pages. Black and white illustrations. 4 1/2" x 6 3/4". Hardcover.
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Eric Gill, a Lover's Quest for Art and God*
 by Fiona McCarthy



Eric Gill is regarded by many as the greatest English artist-craftsman of the 20th century. He was a typographer and letter cutter, a sculptor and a wood engraver and a dominant force in three devout Catholic arts and crafts communities. The author, with access to Gill's remarkably candid diaries, has brought him to life. But as an artist, typographer, and social reformer he left his mark on the world and his creations and thoughts are alive today. An intriguing book for any lover of type and graphic design.

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*Order both Eric Gill books, #1041 and #1042, and take \$5.00 off the combined price.

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Graphis Design 90
 by B. Martin Pedersen



One of the finest collections of creative solutions by designers, containing more than 650 examples of the year's best works. It is worldwide in its coverage of media, advertising, brochures, editorial design, annual reports, illustration, corporate identity, packaging, calendars, record covers and books. Multilingual descriptive captions explain the purpose of featured works as well as giving complete credits.

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Nine Pioneers in American Graphic Design

by R. Roger Remington and Barbara J. Hodik



Nine Pioneers focuses sharply on key designers whose work and teachings have had a major impact on the direction of graphic design in America. The nine featured are: Mehemed Fehmy Agha, Alexey Brodovitch, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar and Bradbury Thompson.

Their creative thinking, problem solving, innovations and influence are explored, discussed and analyzed. *Nine Pioneers* is an asset to the graphics industry.

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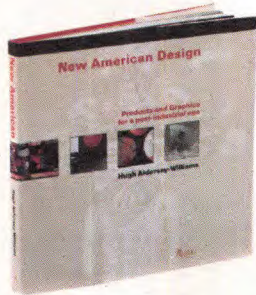


This book is written and designed for the professional who needs instant, step-by-step, concise information without the time-consuming searches required by traditional books. The subject matter is current with Ventura Publisher 2.0 (and Professional Extension) page composition software for IBM PCs, PS/2s and compatibles. This is the only recipes-style solutions sourcebook for professionals currently available. If you use Ventura Publisher this is a mandatory book to own.

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New American Design
 by Hugh Aldersey-Williams



Twenty-one of America's leading young industrial and graphic design firms are profiled in terms of cultural and social significance as well as esthetic phenomena. Features a two-page introduction followed by a full-color four to six page portfolio. Firms include: M & Co., Stuart Design, Frog Design, April Greiman, Design Continuum, and ID Two.

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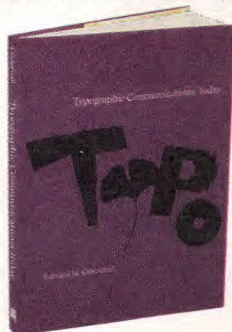
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Graphis Corporate Identity 1
 Edited by Martin B. Pedersen



Graphis Corporate Identity 1 is devoted to the visible elements of corporate identity programs. This stimulating volume covers logos and symbols, product and package design, vehicle livery, external identification, uniforms, buildings, interior design, product catalogs, information brochures and promotional articles. Mr. Pedersen's book presents a pragmatic blend of ideaprovoking illustrations and commentary. The material focuses on 45 enterprises from all over the world. Of great value are the clients' and design firms' comments. They provide background information for understanding the problems and reveal the thinking that helped develop the solutions.

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Typographic Communications Today
 by Edward Gottschall



Here is a critical review of the past hundred years of typographic design all over the world. Over 900 large size illustrations, more than 500 in full color, it shows, as well as tells, about design trends and their significance. Full alphabets of more than 200 of the twentieth century typefaces are shown, and a major section is devoted to the effects of today's computer and laser technologies on what designers can do and how they can work. 17 page review in Winter 1989 U&Ic.

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Type and Image
 by Phillip B. Meggs

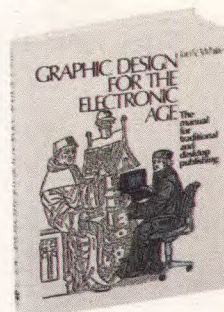


This excellent book highlights the very essence of graphic design. Elements that combine to form a design: Signs, symbols, words, pictures, and supporting forms are analyzed and explained. How graphics functions as a language and the innovative way that designers combine words and pictures are discussed.

This book will provide insight and inspiration for everyone who is interested or involved in graphic communication.

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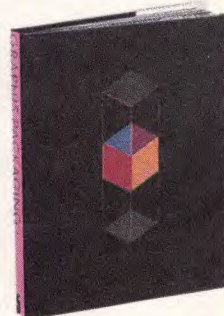
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Graphic Design for the Electronic Age
 by Jan V. White



If you are a non-designer working with desktop publishing or a professional designer using the best imagesetters, this book has a lot to offer you. For the desktop publisher it offers a great deal of valuable, clear advice concerning all aspects of typography and page makeup. It's practical and problem-oriented. It also covers the elements of a publication, and its appendices are loaded with paper sizes, envelopes, binding, the arithmetic of this business, a glossary, and much more. Mr. White accompanies the key points of information with larger, instantly understandable illustrations. Whether you are producing a small or large in-house document, a newsletter, a magazine or a book, this comprehensive will help you design it more effectively.

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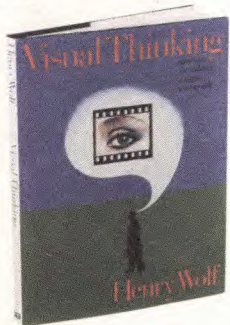
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Graphis Packaging 5
 Edited by B. Martin Pedersen



The best works from the past four years, highlighting the best of creative packaging efforts and how designers are meeting the challenges of new materials and manufacturing methods.

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#1036
Visual Thinking: Methods for Making Images Memorable
 by Henry Wolf



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Each chapter focuses on a particular technique, from use of strange perspectives, to settings in improbable places, to unexpected combinations and assembled objects. A must-have title.

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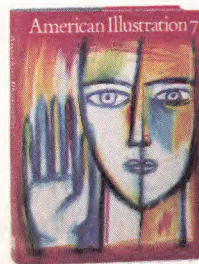
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TECH talk

By Barry Zuber

Welcome to Tech Talk.

If you're looking for a reliable source of information on the new electronic design tools, you've come to the right place. Because Tech Talk is focused on the needs of graphic designers and creative people.

In the coming issues I'll be introducing new products and explaining the benefits of these products to designers in easy to understand terms. I'll also be doing "One Minute Reviews" on the latest hardware and software programs that can increase productivity and enhance creativity.

The bottom line on this column is that I'll be writing for you. Let's remove the "magic" veil surrounding computers and show what is really there: a box that needs the real magic of creativity—ours.

New Products Worth Looking at

Control Without a Mouse

The Macintizer™ tablet uses a slim, pen-like stylus instead of a mouse that simplifies freehand sketching. It even has an inking tip that allows you to see what you are sketching on paper. \$495. Macintosh and IBM/compatibles. GTCO Corporation, 7125 Riverwood Drive, Columbia, MD 21046. (301) 381-6688.

What Color Is It?

"Color Extension brings professional quality color to all phases of document creation," according to Paul Brainerd, president of Aldus® Corporation.

If you're using PageMaker™ 3.0, PageMaker Color Extension allows you to print layouts, artwork and scanned color photographs on a color desktop printer using Pantone™ Colors. So now a client can envision the design without referring to a tissue overlay or a Pantone Color Book. For Macintosh. \$195. Aldus Corporation, 411 First Avenue South, Seattle, WA. (206) 622-5500.

Electronic Darkroom on Your Desk!

Gray F/X allows a designer to make changes or try special effects on those photographs that are just not right. Gray F/X can do almost every type of enhancement a professional photolab can do, with you in control. For IBM/compatibles. \$495. Xerox Imaging Systems, Inc., 535 Oakmead Parkway, Sunnyvale, CA 94086. (800) 821-2898.

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Streamline™ converts a scanned image into a smooth vector image for output on a PostScript printer. The vector image now has control points that can be moved and edited in programs like Adobe® Illustrator™ or Micrografx® Designer.™ For IBM/compatibles and Macintosh. \$395. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400.

Multi-Ad Creator™

Multi-Ad Creator is a full-featured advertising layout program available for the Macintosh computer. Features include rotation of text, automatic copyfitting, text

wrapping to fit inside as well as around objects, drop shadows, kerning to 1/1000th of an em space, customized starbursts, freehand drawings of polygons and horizontal scaling of text. For Macintosh. \$995. Multi-Ad Services, Inc., 1720 West Detweiller Drive, Peoria, IL 61615-1695. (309) 692-1530.

Dawn™ Display-Ad Workstation

AGFA Compugraphic has announced its Dawn display-ad workstation. Designed for layout-intensive publishing tasks such as display ads, circulars, coupon books and brochures, the Dawn workstation offers a choice of an 80286- or 80386-based computer, a high resolution 19" display, mouse, interface and publishing software. AGFA Compugraphic Division, 200

Ballardvale Street, Wilmington, MA 01887. (508) 658-5600.

Animated Presentations

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37-inch Display for Big Presentations

Mitsubishi® has announced a 37-inch color

monitor that allows your presentations to be seen, even in the last row. The XC-3715C color display is a \$7,599 monitor that supports video output from PCs and the Apple Macintosh. \$7,599. Mitsubishi Electronics America Inc., Information Systems Division, 991 Knox Street, Torrance, CA 90502. (213) 515-3993.

Letraset® Announces Integrated Set of Tools for Professional Designers

Letraset's new Studio Line of software is an integrated portfolio of electronic tool kits. The Studio Line offers a complete tool-kit for layout and design, color and grayscale image processing, display type and custom typeface and logo design. For Macintosh. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100.

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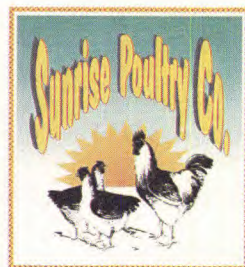
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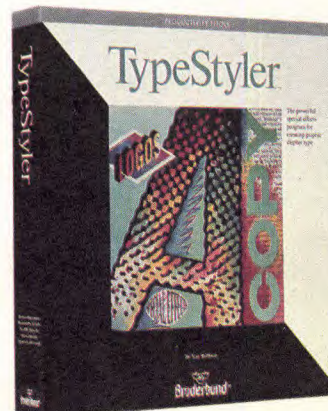
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